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THE ETUDE

MAY, 1919

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VOL. XXXVII, No. 5

Music, Savior of Civilization

THE great and good things for which men and women are happy to sacrifice their all, have little kin with the Anarchy—camouflaged as Bolshevism—which many workers; the world over, have been led to swallow as the one and only remedy for all their ills.

Russia, mad and drunk with the new life, recoiling from the horrors of Kishinev, Siberia and the foul military debacles of war, has plunged blindly into the first things proposed by the loud-mouthed, dominating fanatics. The result is that never before in the history of the world has so much of the earth's territory been given over to extremists and mob government.

Family group life, so priceless to the American heart, becomes a foul mockery in the program prepared by some Russian Soviets. Systematized doggerly might be a better name for it if reports are true. Shall we barter the beauties of the American home for the habits of the kennel? The blood, murder and license of Anarchist peace is poor relief from the slaughter of the trenches.

Realizing that there is good in all things, many wise people have been looking for that in the Bolshevism of Russia—just as our astute statesmen one hundred years ago were content to let the political volcano of France smoulder, knowing that some day, when the heat of the lava died out, great things would grow and flourish.

In America the larger number of our people are too sensible to forget the great blessings that have come to all of us from our glorious republic, guided by men of sanity, judgment, character, our patriots, our Jeffersons, Franklins, Lincolns. Yankee horse-sense slices at red flags and garlic-flavored orators.

The indisputable unrest in certain labor circles is not based upon low wages, since it has repeatedly broken out in parts of the country where wages are highest and the cost of living low—as, for instance, on the Pacific Coast. There are always certain "anile souls" in all grades of society who take up with the latest social eruptions and exploit them. That such festers of revolution have been started by fanatics, extremists or paid agitators, does not make them less ominous.

We cannot imagine serious protracted danger to our beloved Homeland. But if we shall preserve our economic and social equilibrium, it must be through the sanity and understanding of our people as a whole. The very foundation of this is—

Good Music	Good Sermons
Good Plays	Good Games
Good Periodicals	Good Books
Good Sports	Good Nature

All these educative factors are just now the saviors of civilization. Without them the war-tainted world will decay into the mire of Bolshevism.

Let us recognize the value of music in every possible way. Every group, every community, every section should unite in making or listening to the best music.

You who are working in music, grasp the situation and help with all your might. It is a mission as noble as any ever given to man.

Insurance for Teachers

TEACHERS as a whole, particularly music teachers, give comparatively little attention to the important matter of insurance. As a whole, teachers make a select risk. Musicians are usually very long-lived, and voice teachers often attain a very great age. Therefore it would seem as though they came in the actuary's class of "Select Risks."

There has been considerable discussion of the advisability of insurance in groups for music teachers. The group insurance plan applies admirably to industries. It is, in most cases, the very cheapest form of insurance because it is possible to define the risk expected, and also because it is purely term insurance—the insurance being taken for one year at a time. This latter feature is most unsatisfactory in the case of the music teacher, because of the very fact that musicians are notoriously long lived. They are likely to die at an advanced age—past the time when most insurance companies will issue term insurance or accident insurance.

The Carnegie Foundation has just formed a corporation to insure college professors. It is the outcome of the evident inadequacy of the former Carnegie plan to pension teachers in colleges on a somewhat broad basis. The new Carnegie Company is capitalized for \$1,000,000.00 given to it by the Carnegie Foundation, and will conduct its business upon a cost basis at a considerable reduction to the teachers admitted. But since this is reserved exclusively for college professors it will mean little to the musical profession.

Perhaps, at some future time a provision may be made to look out for those music teachers who desire to protect their old age and their dependants, by scientific insurance methods along some such lines as the Carnegie Foundation has provided. In any event, the need for sufficient insurance is a serious matter, and teachers should give it plenty of common-sense consideration.

Musical Holdups

EVERY now and then some alert reader will send THE ETUDE a remarkable instance of similarity between two musical compositions, that seem explicable only as plagiarism. In many cases the "steal" is hardly to be judged as such, as the material has been treated in such a different manner that it has all the characteristics of a new composition. A reader once called our attention to the well-known *Narcissus* of Nevin, claiming that it was purloined from the *Soldier's March of Faust*. The deadly parallel will show how far-fetched such a statement is.

On the other hand many popular publishers make a practice of introducing a few measures of some very well-known high grade compositions, in many instances for the purpose of suggesting atmosphere. Therefore, such pieces as Mendelssohn's *Wedding March*, Moszkowski's *Serenade*, and the *Spring Song* are thus suggested. Now, however, there are instances where a whole section of a composition, such as the main theme in the Chopin *Fantasia-Impromptu*, has been deliberately stolen and the melody so man-handled that its resemblance to the original setting is pathetic. Shall we condone the popularization of such a theft because it puts a popular melody on the lips of thousands? What should we think of a man who deliberately printed Lincoln's Gettysburg address (only changing a word to slang here and there) and put his own name to it?

great was the popularity in Rome that the people broke into the Palace of the Jesuits at one of his representations and literally drove out the nobiles and Cardinals not only a singer, but a composer, and his opera, "Galatea," still exists. It is an admirable example of recitative art and the poem, also by Vittori, is sweet, fresh and natural.

A younger contemporary of Vittori was Baldassare Perini, born at Perugia, in 1610. He became a chorister at Orvieto in 1621. In 1625 a Polish prince carried him off to his father's court, whence, in 1665, he was transferred to Germany, and finally returned to Italy to die in 1680. Enthusiasm followed him everywhere, and adoring followers covered his carriage with flowers. Bontempi, the historian, has placed us under a debt of gratitude by describing the art of this famous man. He says:

"Whoever has not heard this sublime singer can form no idea of the limpidity of his voice, of his agility, of his marvelous facility in the execution of the most difficult passages, of the justness of his intonation, the brilliancy of his trill, of his inexhaustible respiration."

Then follow statements which sound incredible, but which can be accepted without credence, for those acquainted with the amazing resources of singers in a period when purity and beauty rather than volume and force of tone were demanded. Bontempi continues:

"One often heard him perform rapid and difficult passages with every shade of crescendo and diminuendo. Then, when it seemed as if he ought to be tired, he would launch into his interminable trill and mount and descend on all the degrees of the chromatic scale through a range of two octaves with unerring justice. All this was but play for him, so that the muscles of his face did not indicate the least effort. Moreover, gifted with sentiment and imagination, he imparted to all his singing a touching expression."

There should be no astonishment that the Handelian era, the golden age of bel canto, was glorified by the art of Caffarelli, Farinelli and their associates. Their century, from their birth, too much neglected by historians of vocal art, had prepared their technique, their style and their taste. In order properly to appreciate the manners and methods of this golden age we must shift our adoring gaze from the two princes of song named above. Consider Carestini (1705-1760). All authorities agree that he sang rapid passages with great skill, and that in later life he greatly improved his cantilena. Mancini says:

"Although his voice was naturally beautiful he did not neglect to perfect it by study and to make it suitable to every kind of song, and he raised it to a point so sublime that he established his fame in his country. He had a feigned genius and a discernment so delicate that, despite the excellence of everything he did, his great modesty prevented him from being satisfied. One day a friend finding him at study and applauding his singing, Carestini turned to him and said, 'My friend, if I do not succeed in satisfying myself how can I satisfy others?'"

One gathers from the various accounts and comments that have come down to us that the singers of the golden age reached the same of perfection in their art as their predecessors. They sang legato of flawless purity and used it for the expression of the tenderest emotions. The stormy tragic vociferation of later generations was unknown to these vocalists. Their lyric drama was unknown to these vocalists. Their lyric drama was unknown to these vocalists. Their lyric drama was unknown to these vocalists.

Dr. Burney, who has left to us faithful accounts of some of these old singers, was also generous enough to pen an essay on criticism, which the curious reader may find in the third volume of the doctor's compendious history of music. The value of the essay lies in the information which it affords as to the powers of the singers in the author's day. In regard expected of operatic singing, Dr. Burney says:

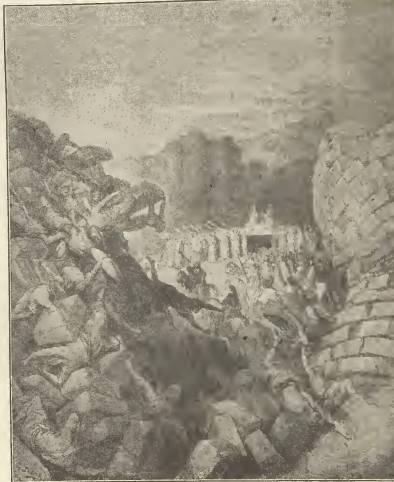
"In hearing dramatic music little attention is paid to the operatic and operatic singing, but to the powers of the principal singers; and yet, if the character, passion and importance of each personage in the piece is not

distinctly marked and supported, if the airs are not contrasted with one another, and the part of every singer in the same scene specially different in measure, compass, time and style, the composer is not a complete master of his profession."

The laws of lyric art laid down in this passage have not been repealed. But how lamentable the appearance of some of our latest operatic geniuses if they were strictly applied! Characterization has not deeply over a wireless ocean with a friend in Europe, there is little left to marvel over in the sound world. This does not explain, however, the marvelous presence of Jostina in giving such minute directions for his total attack upon Jericho. The seven priests marching before the ark, each with a ramshorn trumpet; the daily procession around the stone walls of the city until the seventh day, when they marched around the city seven times, blowing continuously, culminating with the deafening shouts of the people—all sounds more like the ritualistic overture for an experiment in physics.

That the city and all in it was demolished, save for a woman who had sheltered some of the messengers of Joshua, shows that the total method was quite as successful as the pelting of "Big Berthas."

The picture given herewith is by Gustav Doré, and it graphically portrays the miracle as only the great French artist could. Dr. G. Ashdown Audley, to whom we refer in an editorial in the March *Ernst*, exhibits an apparatus made by the great acoustical expert of Paris, Koenig. Imagine a weathervane with four arms, on the end of each arm a little canister not unlike a miniature milk can with an opening at one end. These canisters are resonators, attuned carefully so that the air contained within each canister has a tuning fork of a given pitch sounded. At the same time the arm of the tuning fork commences to rotate, always in a definite direction. According to Dr. Audley the phenomenon of this apparatus has never been adequately explained, but the definite mechanical result is so plainly seen, that the miracle of the Walls of Jericho seems less and less astonishing.



THE FALL OF THE WALLS OF JERICO.

in pitch, or the intonations be false, ignorance and science are equally deficient; and if a perfect phrasing, good taste, and a touching expression be wanting, the singer's reputation will make no great progress among true judges. If, in rapid divisions, the passages are not executed with neatness and articulation, or in adagio, if light and shade, pathos, variety of coloring and expression are wanting, the singer may have merit of certain kinds, but is still distant from perfection."

What a pity that we do not say as much stress as the auditors of Handel's time on good taste, on light and shade, pathos, variety of coloring and expression. Our operatic stage is a field for too much stentorian display of merely powerful tone, while most of that which constitutes the purest beauty of singing is neglected. Yet there can be no doubt that beautiful vocal art is certain of public reward. We may not take note of its absence, and may content ourselves with what is brought before us; but whenever an operatic artist delivers a piece of finished and ravishingly beautiful singing, the astonished and delighted public responds with glad acclamations. If the artistic conception of the singer is not of the highest quality, as Carestini felt, that he must try to satisfy himself before expecting to satisfy auditors, we should soon have a cultivated public and a new golden age of song.

The Fall of the Walls of Jericho

The physical explanation of Biblical miracles is the common pastime of young science writers. In these days when such marvels are being accomplished in the realm of sound, the fall of the walls of Jericho is regarded by many as a mere physical phenomenon.

The force of sound in affecting certain bodies of matter is so well known that it hardly excites comment. When a man standing in America can converse fluently over a wireless ocean with a friend in Europe, there is little left to marvel over in the sound world. This does not explain, however, the marvelous presence of Jostina in giving such minute directions for his total attack upon Jericho. The seven priests marching before the ark, each with a ramshorn trumpet; the daily procession around the stone walls of the city until the seventh day, when they marched around the city seven times, blowing continuously, culminating with the deafening shouts of the people—all sounds more like the ritualistic overture for an experiment in physics.

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Program Making

By Herbert B. Rawlinson

In making up a program for a recital, or concert, or musicale, remember one important thing—do not make it too long. An audience will gladly "stand for" a long program provided the artists are of the first water, but for home talent it will be best to cut it a little shorter than—your own personal standard—you consider should be. For if it is the least bit too long they will yawn before the end. And if they yawn they are only too likely to go out—as unobtrusively as possible—of course—but one of the audience going out is to start the next. And this is bad for the success of the performance.

Do not make the program too much of one color. Try to put a lighter piece between two sombre ones to give variety. Also intersperse the music of the period with those of another. In doing this, remember that humor has its place in music as well as in everything else. There are songs and instrumental pieces which, while escaping any tinge of vulgarity, yet achieve a pleasing hilarity. And these may be the high lights of the musical picture you are planning. One of the most favored singers before the public to-day, the baritone, Reinhold Werrenrath, when he was soloist for the Maine Festival a few years ago, had the courage to introduce a humorous song of the very highest type, with funny words, exquisitely set to music, and with an "irresistible refrain." Since then, other artists have put high-class humorous music on their programs with great success.

It is well to have two compositions following each other, for this breeds weariness on the part of the listener. Vary the length as well as the style. And, above all, to return to the first admonition, put the program a little shorter than you think it ought to be. It will pay you to do this, for the interest with which the audience will attend your next effort.

A Year in the Fundamentals of Musical Composition
The Dominant Seventh

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, London, England

THIRD MONTH

[The next article in this valuable series will deal with Ornamental Notes, generally called Passing, or Auxiliary Notes. These are, so to speak, the graces of music, yet closely associated with the fundamental or groundwork of musical composition. They should prove of great interest and value to student-composers. The Etude cannot attempt to correct Harmony Exercises, but will answer questions upon obscure points.]

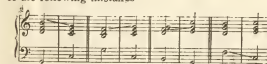
At a look on harmony try to teach you quite a number of difficult things before they dare to trust you with this chord, which is the nicest and most natural one of all. I think it is always best in studying anything whatever to learn the most useful things first; to hark back and pick up loose ends may be unsystematic, but not necessarily confusing.

The chord called the dominant seventh is one of Nature's own manufacture, as you will perceive if you refer to the diagram given in the first of these papers. It consists of a major common chord with a fourth note added, this fourth note being a minor seventh from the bass note and a minor third from the fifth. If you try you will find that the dominant (5) is the only note in the scale upon which such a combination can be built. Chords similar in appearance can be and are based upon all degrees of the scale, but they will sound more or less harsh and unnatural, while the dominant seventh appeals to the most rudimentary ear as the natural product which it is.

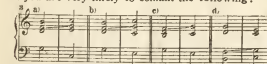
You will hardly need telling that it demands imperatively to be followed by something else—usually the Tonic chord; but you will be surprised to find what a number of details there are in this business which will trip you up if you are not careful. First and foremost is the way in which the third and seventh must move. The third, being the leading note (seventh degree) of the scale will always want to move up to the key-note, just as it does in common chords. In these we found that it occasionally slid down a 6, but it can hardly do that with good effect in the dominant seventh. Try



The seventh, you will easily feel, wants to fall a step and very seldom to rise. Yet you will find yourself frequently forgetting this obvious rule in the inversions of the chord, or when the seventh does not happen to be at the top or bottom—in other words, when you do not hear it. Well, I don't know that bad grammar is an unpardonable crime in music any more than in speech; but I cannot agree with Arnesen Ward when he says, "Why care for grammar so long as we are good?" If you have any ear at all you are not likely to make either of the following mistakes—



but you are very likely to commit the following:

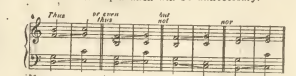


a is the least offensive of these; in writing for piano we do not very much mind incorrect part writing in middle parts; b is very disagreeable to those who can hear a bass, but common enough with those who cannot. Point out to such an one that it can be agreeably avoided by putting the seventh in the bass and he will receive the commendation with joy; but it will not prevent his making the same mistake again. Nothing will help him till he learns to hear his bass. C is another version of the same fault, less excusable because the seventh is audible, and can only rise—do you know when? I will tell

* The fact that we have slightly modified Nature's 7th may be ignored for the present.

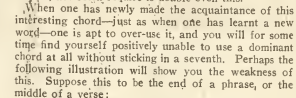
you directly! Meanwhile the best way to guard against faults c and d is to notice that in the dominant seventh chord the dominant itself cannot go down a third. It may move a step up or down and skip a fourth or fifth, but a third—never.

Next comes the important and curious case when the seventh breaks its own rule and resolves upwards instead of downwards. This is when we are using it in the second inversion (as there are four notes to the chord there are, of course, three inversions) and the bass wants to move upwards. Play the following on the piano, listening intently to the bass and treble, when I think further explanation will be unnecessary.



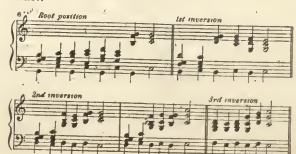
The rising of the seventh is of course to avoid the doubling of the E, which would occur if it descended. This difficult detail of what notes may or may not be doubled I have hitherto avoided, in order that you should not get confused by a quantity of details; we shall presently have to go into the matter thoroughly. For the present it will be sufficient to point out that no-note that has a fixed and obligatory progression can be used in both treble and bass at once. We have seen this with the leading note, it will be the same with the dominant seventh. Then since two out of our four notes may not be doubled, which may? It is seldom wise to double the fifth of any chord, as it is so apt to lead to consecutive fifths, so only the root is available for that purpose. But as there are four different notes in the chord of dominant seventh you will, as a matter of fact, not often require to double even this.

When one has newly made the acquaintance of this interesting chord—just as when one has learnt a new word—one is apt to over-use it, and you will for some time find yourself positively unable to use a dominant seventh without sticking in a seventh. Perhaps the following illustration will show you the weakness of this. Suppose this to be the end of a phrase, or the middle of a verse:



In other words, a concord is a thing you can rest upon, like a noun, or a verb in speech, but a discord is like an adjective or adverb; it qualifies and passes the sense on; it is incomplete in itself.

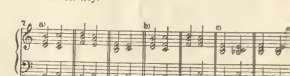
That you may get really acquainted with the dominant seventh chord it will be necessary to play the following exercises on the piano in all keys major and minor.



The transposition of these will probably give you some trouble. Take the keys in the following order, each first major then minor: C, G, D, A, E, B, F sharp, E flat, A flat, F, D flat, B flat. I cannot too strongly impress upon you the benefit you will derive from this playing of all chords and harmony progressions in all the keys. It is the only way—and a certain way—to build up that connection between eye and ear which is the vital part of musical education. Most learners begin by having no notion of the kind of sound which given interval makes; they will play C followed by D, for instance, and quite fail to perceive that E followed by F sharp (and not F) will produce a similar musical effect.

To return to our dominant seventh. Having grasped the fact that the tonic chord is the thing it really needs to follow and complete it, we must now find if there is any other that will do instead. There are three, but only one of any account.

1. The chord on the dominant (submediant).
2. A first inversion on that note, or a second inversion on the tonic (two positions of the same chord).
3. Flatten or sharpen any one of the notes and so slide into a fresh key.



It is agreeable and is generally called "the interrupted cadence." The effect on the ear is that where one on the point of finishing and changed our mind. You may try placing the chords in inversions, but you won't like the result.

This sounds better the second way I have given it than the first. But it is not final, because, as you know, the second inversion will need a direct common chord after it. The dominant seventh sounds equally well this way in the inversions. Try it for yourself.

C introduces us to a new feature, called modulation. We are switched off into a new scale and key, or the dominant seventh has disappeared, but has been replaced by another, which will have to be disposed of in one of the ways of the key. We are now in a new key, by yet another. It is not uncommon in music to find a whole procession of chords like this, each one dragging us into a fresh key, and perhaps coming back after a while to where we started: for instance, in Chopin's pretty Variations, op. 12.



I have been thus minute over the details connected with this chord because I know from long experience just what errors you will be likely to commit in employing it. You may fully appreciate examples 2 and 4, but yet in harmonizing a tune that rises from the fourth to the fifth degree you may easily put a dominant seventh to the first note of the fifth degree. One sign to find that you cannot follow it correctly. One sign by hearing one sound (or bunch of sounds) at a time, we have now to hear also what the next sound is going to be before it has come. And this is the most important

By E. H. Pierce

Speaking of bowing—if one has been performing with an orchestra it is considered good form, in case they too pay one the compliment of applause, to recognize them in the same manner that one does the audience.

By C. H-T.

Like Attracts Like

By Gertrude H. Trueman

And, strange to say, it is the music that was composed before even the square piano was made that sounds so good on our grands, showing that good things will survive the ages, despite what comes between and tries to outdo them.

By Leonora Sill Ashton

For example:

And thus give them a glimpse of something beyond what may seem to be the drudgery of the moment.

From a Manager's Point of View

By HARRIETTE BROWER

The Public's Taste

"The likes and dislikes of the public are often very hard to account for. I have just returned to my office from a long looking trip, during which I have seen and talked with many local managers. Especially have I seen and talked with many of the managers of the clubs. They hear so much about the good work the clubs are doing. Well, it is true, in many things. They are a very flourishing source of musical culture wherever they flourish, and here comes in the 'bait'—they should be the first to go to the clubs and see for themselves that is just what they do not do. If they arrange for several recitals or concerts for the season they always want to secure the biggest artists for those occasions. If it is a club where a native violinist, let us say, is the solo and main player, they will get the best of the time. We have some splendid native violinists, both men and women—masters of their instrument. But the clubs would rather have one of the Auer pupils, or one of the great things in America of a year or two ago. It is the lure of the sensation, and the excitement. There is the young American woman pianist; it is almost impossible to book her in small cities and clubs. It is hard enough to find any recognition for the young American artist, for the woman there seem few concert opportunities.

appear; whereas we might need a pianist the next day. It's the same way with signing a singer who, at the beginning of the season, has a high fee. The pianist's fee was nominal, but she took the ensemble as she was ready. She went to that concert beautifully that she was re-engaged for at three times the salary. That's what I mean. I mean that I have a lot of young girls; they are not thorough enough, they are not sufficiently prepared to measure up to the hands of the best manager. I could tell you a lot of names of admirers in concert, but I have to be very careful not to constantly studying; she never lets us work appears, by a good composer, she has a copy and studies it; so she keeps up her music. I mean that I have a lot of financial assets, from a managerial point of view, but I have to be very careful the same with the pianists. The only one scheduled for an orchestral concert—there was an opportunity for a day or two, but I had to be very careful. Some of them had offered us lists of pieces that it was almost impossible to secure a majority were not ready. It is well known that I am not a subject sometimes from the manager.

Are You an American?

It is, indeed. Here we have two glimpses of the question; both invite serious consideration. It is doubtless much more difficult to make engagements for native artists, especially women pianists and violinists, than it is for men. Also, the foreigner generally has the preference over the native, in nine cases out of ten. Clubs want big names for their concerts. They might help amazingly to foster native talent, but they decline. What can be done to improve this condition? If you are an American here is an opportunity for splendid work.

We also hear that an artist who is entirely capable and ready is likely to secure the engagement, irrespective of whether he or she be American or foreign. This is encouraging and inspiring to the really gifted native workers in Art.

For, as *Hamlet* put it—"the readiness is all."

A Business Point of View

"I speak from a purely business point of view," he said. "We must sell the talent of the artist as we do any other commodity. It is the person who can deliver the goods who secures the engagement every time. No matter whether it's a man or woman, native or foreign."

Mr. Josef Hofmann's recent laudable effort to program works of American composers at his recitals brought the merited applause from

patriotic music lovers—but goodness knows, we don't want American music unless it's very fine music. The point is, that we have very fine music and very fine performers. Let us help them and encourage them for what they are worth. We want the great musicians from all the corners of the globe—we can not get too much of the best. At the same time let us sanely determine whether we are being bamboozled into paying for cheaply made publicity, "billboard" and "press-notice" greatness. Why can't we judge for ourselves and let our ears, minds and souls decide whether it is more enjoyable to hear Mischa Spassinkoffsky or plain William Brain? Let us let the music play its way to us, if we will, we will only be open-minded, open-ear, open-mind.

Memorizing Your Piece

By Frederic W. Barry

[The writer quotes the case of a famous pianist who memorizes "four measures at a time." This is a plan which deals and teachers do this regularly, and apparently with great success, where every other method is "futile." It is only fair to Russian readers, however, to tell them that the late experiments of the psychological experts have shown to the fact that the best and quickest plan for memorizing poetry and recitations is to go over and over the piece as a whole and not to pull it to bits and memorize it in that disjointed fashion. Perhaps this also applies to music, but we do not know of any scientific psychological tests having been made in the musical field.—Editor of *This Etude*.]

First thing, it takes time to memorize a piece, therefore, patience.

A pianist of some renown once told me she could not memorize more than four important pieces a year, and that she had never met anyone who could. She was accustomed to practice daily for hours, and she had a wide experience with music and musicians. No doubt her standard was high. She would hardly be satisfied with results that did not at least approach perfection. The pianists before the public seldom play anything that has not been worked at for two or three years.

In memorizing one should first see and take the piece as a whole, then in detail. First, the universal, then the particular. Divide the piece into sections and sub-sections, giving extra attention to any awkward or difficult phrase—one hand at a time—both hands together—from many angles, viewing and re-viewing. Some of the signs may be overlooked at the very first—such as expression marks, pedal directions, fingering; or such features can be supplied subconsciously out of the performer's own brain as he goes along. The composer's intentions in these matters are by no means to be ignored. But, broadly speaking, a good composer and a good executant naturally supply very similar notes of expression.

Primarily, then of technique. Measure by measure, phrase by phrase, build up by endless repetition. To relieve the monotony and avoid routine and in order to gain a wide grasp of the piece play over the whole composition or a generous portion, at intervals, always seeking further improvement, constantly giving added attention to the little details—watching for curves and angles and dots and figures that may have been overlooked at first. If the composition is a good one—a classic—everything should be noticed and no changes made.

Some think they may put in their own fingering, or their own bass here and there—why be fussy? The better way is to memorize a few pieces thoroughly—one by one—paying respect to careful editing, rather than to take up a number superficially. The lady pianist, to whom I have referred above, said she would take four bars—no more, no less—repeat them ten times—no more, no less—then proceed to four more, and so on. This may appear to some a mechanical procedure; nevertheless, it begot fine technical results in her case at least.

And it is technique we are after. It is all very well to disparage velocity and mechanical agility, declaring that the aesthetic side of music is the main thing. This may be true enough, and technique only a means to an end. It is, however, the means that requires a quality of attention—calling for much time; the artistic part—the expression—belongs rather to the realm of space—and to a quality of attention that is very much a matter of life and experience.

Memorizing is not merely the photographing of the printed page on the grey substance of the brain. You must absorb the composition into your whole being. The finger-tips contain little brains, so to speak. The piece actually sinks into you. It becomes part of yourself.

A piece thus thoroughly learned is never forgotten. After a while, you may lay it aside. Then when you want to take it up again, you will always find it on the great shelf of the subconscious, stored away in some pigeon-hole of your cranium, ever ready for service. It may require a polishing up; you may have to re-view it a little; but you will discover that the time and labor formerly expended have not been wasted.

Nothing is ever forgotten. Concentration helps to dig the formerly in—it also aids its resurrection. And concentration does not imply any strained pressure on the brain. It is the calm, attentive, receptive attitude that counts. We live and learn by absorption. "Try easy" rather than "try hard."

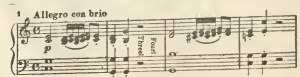
The Most Powerful Effect in Music

By Edwin H. Pierce

MOZART is said to have declared that the most powerful effect in music was—no music. That is to say, a skillfully placed rest, or perhaps more specifically, "grand pause."

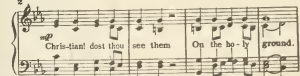
It is strange that this fact is so little appreciated by the ordinary run of musicians; the cutting short of rests, especially those intended by the composer to be of dramatic significance, is so common as almost to pass without comment, although the earnest observance of them would add immensely to the effectiveness of the performance. This fault is not entirely confined to amateurs; professionals whose work is almost entirely of a solo nature are likewise prone to it in many of the best cases. The best cure for it is habitual practice in ensemble playing, or in orchestral playing under a really good conductor. Lacking this, much may be achieved by a resolute counting of time.

One of the most familiar examples is found in the opening measures of Beethoven's Sonata, Op. 2, No. 3.

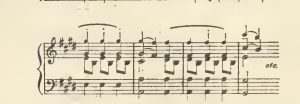
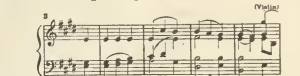


Here the rest on counts "three" and "four" serves to fix the opening motive on the mind and arouse expectancy for what follows, but if the player yields in the least to a careless tendency to cut the rest short, the only impression made is that of uncertainty and rhythmic delirium.

An almost parallel case is found in the well-known Lenten hymn, St. Andrew's *Credo*, which suffers mutilation at the hands of many careless organists.



As we have quoted Mozart's opinion in the first paragraph of this article, it seems but fair to furnish an example from his works, and we present an excerpt from the middle of his violin sonata in E minor (No. 4). Here a charming little melody which first appears with a half-close (just before the entry of the violin) in the following inconspicuous form:



is greatly enhanced in beauty on its later appearance by the enlargement of the half-close and the introduction of rests. One should observe these rests with most minute accuracy.

Gaining the Pupil's Sympathy at the First Lesson

By Ellen Fairborn

Here is where true understanding and sympathy with the little pupil is most necessary—at the very beginning.

I happened to be in a house where the first music lesson had just been given. The teacher was hoarse from loud and continuous talking, and the small pupil looked bewildered. I have always tried to make the first lesson a happy one. It is not wise to give too much information, and always some little thing which the child will be able to do easily and enjoy. I often talk about other things in a casual, friendly way and try to get some idea of the little mind and character with whom I have to work.

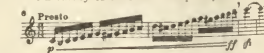


Analogous to the effect of actual "rests" is the conscientious rendering of a group of staccato notes, for a staccato note is really nothing more than a very short note followed by a very short rest, the two together making up the exact nominal value of the printed note. A very common failing is to omit the "rest" (if we may so term it) which should come after the last note of a staccato group as certainly as between the previous notes. It would be well if piano teachers more commonly gave the same attention to this small, but important detail that is observed by good violin teachers. In Kreutzer's Fourth Etude, great stress is always laid on the fact that there was a decided break between the last sixteenth note and the half note which follows:



(For the benefit of those unfamiliar with violin technique we should explain that the curved used in this example is not regarded as a legato sign, but merely as an indication that the note should be a staccato in one bowing, the staccato remaining as decided as ever.)

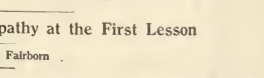
Sometimes a great artist may produce a wonderful effect by the skillful insertion of a very minute pause in a place not specifically indicated by the composer, yet which is sympathetic with the composer's idea. The writer still retains a vivid memory of such a proceeding on the part of the great Russian violinist, Adol. Brodsky (now residing in England). Although unable to give the precise moment to verify the source of the quotation, he is able to give it from memory with sufficient accuracy to illustrate the principle:



A perceptible break after the last sixteenth note caused the long note which followed to have the effect of being wonderfully and powerfully accented—an accent so intense that any attempt to have produced it would by the force of the bow could have resulted in an unlovely harshness of tone.

There are some passages which admit well of this treatment in the finale of Berlioz's *Quintet* for voices and instruments. It is not worth us to present an example from the score.

We have chosen several illustrations from violin music because small points of phrasing are more distinctly audible as rendered by the violin bow, but they are equally important in piano music. It is a very common fault with pianists, both old and young, to slur the last note of a staccato passage. Remember that the last note marked staccato is every bit as important as the others.



A sensitive child looks forward to a new teacher with a certain amount of dread, and a quiet, friendly and informal manner will go far to reassure and make the next lesson one to be looked forward to. It is better not to insist upon much depth of tone at first, where the hand is small, as there is greater danger that the first joints of the fingers will bend, and a habit be formed which is very hard to break. As the fingers become stronger the tone will be increased, and until then let the tone produced be kept just within the ability of the fingers to remain in the proper curved position.

Secrets of the Success of Great Musicians

By CHEV. EUGENIO DI PIRANI

Anton Rubinstein

This is the Third Article in this Interesting Series by Chev. Pirani. The Former Ones Were Devoted to Chopin (February) and to Verdi (April).

SOME days ago a distinguished musician was discussing with me the title of these essays: "Secrets of Success of Great Musicians." "How is it possible," he said, "to discover their secret? If that were the case then everyone could become a great musician."

That is a mistake! To unearth and analyze the secret does not mean that everybody could repeat the trick, because it is the genetic personality; sometimes the wonderful inspiration; sometimes the suave, fascinating touch—and so on. One can possibly find out the reasons for success. An ambitious musician can, also, to his great advantage, try to imitate those peculiarities, but imitation, even exact reproduction, very seldom revives the original. It becomes, at the best, a good copy, but never the real thing. Such gifts as are responsible for success are either inborn (and, in that case, cannot be acquired), or they can be reached only through a whole life of study and toil, like the marvelous technique of some virtuosi. The mere mentioning of it as one of the reasons of their success is by no means sufficient to render other musicians capable of doing the same. Even granted that some would-be imitator is possessed of the necessary predisposition for developing certain abilities, he must add to his own initiative all the application required for the attainment of high aim.

This preamble is necessary to dispel the assumption that I am going to put into the hands of the student, a magic wand which will open to him the golden portals of fame.

Rubinstein, to whom to-day's article is devoted, offers as the investigator a wealth of dazzling traits which can be esteemed as guiding stars to the ambitious musician.

He was (like many other renowned musicians) a "wonder child," a fact which ought to silence the critics who decry "les enfants prodiges." There have been enough of them who have developed into world-famous men, as in the case of Beethoven, Mozart, Bach, Handel, Chopin, Mendelssohn, Liszt, Hofmann, Bogni, etc., to justify the belief that genius is in most cases precocious.

Little Anton Rubinstein's debut was at the age of nine years, at Moscow. After the performance he was put on a table in order that he might be seen. In 1841 he set out on his first tournee with his teacher, Vi-

lino, and in Paris he was brought in contact with that glorious circle, Heine, De Vaux, Gosses, Sand, Chopin, Liszt, who had such an inspiring influence on each other. Liszt attended Rubinstein's first concert and embraced the then eleven-year-old boy.

On Meyerbeer's advice the young artist then made serious study of composition under the famous Dehn. What an inspiring teacher this man must have been is proved by the fact that (besides Rubinstein) Glinski, Kiel, Kullak have been among his pupils. This circumstance, that Rubinstein had an excellent teacher, should not be forgotten.

Rubinstein's first compositions had, however, a very ludicrous end. He took them with him to Petersburg in the year 1848. Unfortunately, the Russian police, always suspecting the smuggling of seditious matter, confiscated the trunk containing the manuscripts and, after some months, instead of returning them to the owner, sold as wrapping paper to various grocers and butter merchants in Petersburg, as later the young composer found out, to his disgust. No need to say that these, his first efforts, were never heard of.

At Kamenev Ostrow

In 1852 he found a gracious protector in the Grand Duchess Helene, who invited him to her palace in Kamenev Ostrow, where he could leisurely attend to his favorite studies as pianist and composer. The two little-known melodies (one of them in F major) dedicated to the Grand Duchess, were composed in that time.

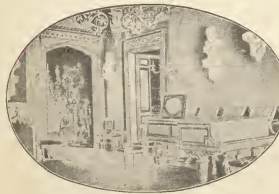
In 1854 he undertook a tournee in Germany, and in 1858 returned to Russia, where he became the leading spirit of the Russian Music Society and founded the Petersburg Conservatory. In 1862 he was again engaged in a triumphal concert tour, and 1872 he visited America, on which occasion was laid the foundation of his subsequent wealth.

He delighted in telling of many strange experiences he had here. Among others, after one of his concerts, where he had played various selections from Chopin and Schumann, a prosperous-looking American came up to him and, patting him condescendingly on the shoulder, said patronizingly: "Waal, you hev played well, Mr. Rubinstein, but why don't you play something for the soul?"

"For the soul?" replied Rubinstein, puzzled. "Well, I have played for my soul, if not for yours."

He did not like the long sea voyage. "To look at the sea, that is delightful, but to be on it," he said, "horrible!"

At Peterhof, in his enchanting summer home, Rubinstein kept open house, and one evening he, Davidoff, the great violinist, and Auer, the eminent violinist, who now sojourns among us in New York, made music together. Large as the villa was, it was always too small to hold the multitude that sought admission, and out on the lawns that surrounded it, under the trees, on the steps of the terraces, everywhere, were groups of people listening in silence to the sounds that floated out to them from the open windows of the music salon.



RUBINSTEIN'S SALON AT PETROGRAD



Rubinstein's "Sacred Operas"

Rubinstein's dream was the establishment of "sacred operas," that is, of oratorio produced on the stage, like the "Passion Play" at Oberammergau. He wrote on this subject: "The best known masterpieces of this form (not during the study of them, but when hearing them performed) always left me cold; indeed, often positively pained me. To see and hear gentleness in dress coat, white cravat, yellow gloves, holding music books before them, or ladies in modern, often extravagant toilets, singing the parts of the grand, imposing figures of the Old and New Testaments has always distressed me to such a degree that I could never attain to pure enjoyment."

The gigantic task he set himself with the great historical concert remains unique in the annals of music. These series of concerts were given in Berlin, Vienna, Petersburg, Moscow, Paris and consisted of seven piano recitals, whose programs included the most important works of classic and modern composers. The first was devoted to the old, including Bach; the second to Beethoven (eight sonatas); the fourth to Schumann, the greater part of the fifth to Liszt; the sixth and part of the seventh to Chopin. The whole program was played from memory, a prodigious feat.

He was, indeed, above criticism as a pianist. I had the privilege of hearing this series in Berlin. Who could describe his fascinating, velvety touch and sweet caressing of the keyboard, his awe-inspiring impetuosity suggesting the thundering of infuriated elements. His exuberant temperament even sometimes overmastered him, but just this overwhelming temperament made the great splendour of Rubinstein's genius. He could sing on the pianoforte with all the beauty of a human voice, on the steps of the terraces, everywhere, with fire and passion that carried away all before it in its astonishing grandeur.

A Great Teacher

But all this superior ability did not come from Heaven alone. The student should not forget the thousands of hours Rubinstein devoted to study especially to find a peculiar softness and delicacy of tone and how long he was working at the problem. Also the enormous sonority he could extract from the piano was a peculiarity of his own. In every concert it was said he broke several keys, and a second piano was always in reserve on the stage, but never, even in the most tremendous fortissimo, did his touch become rough or harsh.

He was also a great teacher, and in spite of his impetuous and capricious nature, he possessed those qualities required of a good teacher: patience and gentle-

Hints on the Study of Octaves, Thirds and Sixths

By Mrs. Noah Brandt

The performance of pure legato octaves is undoubtedly the greatest stumbling block in the path of a pianist striving for virtuosity. This is surprising, as with proper placing, correct use of the up-down motions of the wrist, and relaxation of the muscles, octaves may approximate the speed, depth and equality of single notes. Pure, perfectly even, resonant octaves cannot be acquired when muscles are rigid, hands misplaced, and a faulty principle applied.

The ear plays a very important part in octave playing, as it requires constant listening to each tone, in order to discover inequality. All previous training of the fingers and muscles for scales, chords and arpeggios has been a splendid preparation for octaves, although the latter should be a daily study even for comparative beginners, as they are a great aid in developing strength and give elasticity to the first and fifth fingers. In the case of children unable to reach an octave, use sixths in place of octaves, in the early exercises.

One case, of a very gifted girl who performed in public, the Rubinstein *D Minor Concerto*, by coming to mind. The task was accomplished only by applying the principles for octave playing to which I have so often referred, as the young girl had little mechanical development or capacity. With a very short thumb, and no stretch between the latter and the index finger, she certainly had enough to contend with, but added to that the fingers were stiff and the hand not large by any means. By means of dogged determination and patient application of the correct principle, she was enabled in six years (from the time she received her foundation) to make her debut, performing an entire program of extreme difficulty, without a single error before a large public. That convinced me how unimportant comparatively, a fine hand was, and how much could be accomplished by musical and intellectual gifts, when combined with perseverance and correct guidance.

White Key Octaves

When performing on white keys only, the hand should remain over the margin between the front and back keys, and the black keys, always using the *straight line* for scale and arpeggio passages, but when using black and white, never move in and out, but invariably remain inside. The rules for octaves are as follows: Play in a straight line; do not press; observe regularity of the up-down motions and complete deactivation when pressing down the octave.

The chromatic scale in octaves should be a daily study. Assign one study weekly of Kullak's *Octaves* (Book 2), in order to prepare for staccato. In the chromatic scale (played in octaves) use the slow, deep cling-

ing legato touch, bearing down from the triceps, but never growing rigid. Never play with the arm (when using the triceps muscles) as only the pulsation of the latter is felt, and the arm, although relaxed is perfectly steady.

In performing thirds and sixths, the main difficulty lies in the connection of both tones when passing under and over the keys. Most performers retain only one note of the thirds or sixths, thereby destroying the equality and perfection of the passages. By using the same rising laid down for scales, relaxing the wrist when crossing over and under, and retaining both notes until the last measure, a perfect connection is assured. The *Chopin Berceuse* in *D Flat Major* is an exceptionally fine passage for developing thirds and other intricate passages, and some editions have a set of preliminary studies to prepare for the difficulties. However, if all the technical rules have been carefully observed studies will glide smoothly and perfectly, to the complete satisfaction of the performer.

A Modern Course

When students once understand the importance of sound conscientious training and faithful adherence to study, they will find that absolutely nothing is beyond their reach and that even those ordinarily talented pupils are surprisingly results. Modern methods are so infinitely superior to the old-fashioned routine hammering formerly in use, that results are accomplished in half the time, and without the torture of hours spent in the less useful and unscientific studies, as everything can be developed in the solos. The few necessary studies to be recommended are Berens, *New School of Velocity*; Loeschhorn, *Op. 66 Book 3, First Studies in Octave Playing*; Cramer, *Book 1* and *2* (*Long Ballad Edition*); *Invention, Preludes and Fugues* of Bach, *Gradus ad Parnassum* (Clement-Tausk); and the *Etudes* of Chopin, *Op. 10* and *25*. Phillips's *Octaves* are also to be commended.

The above mentioned cover the entire ground from foundation to finish, as the use of studies depends entirely upon the pupil. Often I am dispensed with all; but the most important, developing the technique in the solos. No two pupils can be trained exactly alike, either technically, tonally or musically. Each one has individual faults; hands are formed differently, and temperaments in particular, are totally dissimilar. While the principle of technique and tone is the same, the faults are different, consequently it is the instructor who must be ingenious and find what is amiss in order to correct it.

Do Not Condemn Music of Futurists!

By Edward Kilenyi, M.A.

One must always be careful in condemning the music of new composers. These, in account of their novel ideas, are often called revolutionary, ultra-modern, and futuristic. We should think of our great classical masters who suffered neglect because their contemporaries could not understand and did not want to give credit to new ideas. The simple luxury of Gluck's music was considered by his contemporaries and enemies as "of little melody and refinement, with harsh harmonies and incoherent modulations which were drawn in noisy orchestration." Even Beethoven's great Symphonies were condemned as "monstrousities" and were characterized by Weber as music "without clearness or figure, spirit or fancy." The antagonism and even laughter aroused by the music-dramas of Wagner are well known. Even his melody *Flying Dutchman* made contemporary critics "seisick."

But nothing is so dangerous to the musical student and teacher as taking out single passages from contemporary compositions, criticising and condemning them,

and trying to show how they "ought" to have been written by new composers. Nothing could better illustrate the absurdity of this method than the following quotation from Leopold Fuchs' quaint text-book on Harmony (published 1840), which reads as follows: "In using a variety of passing notes in the upper parts, one must be very careful to avoid such bad expressions as occur in connection with their bass in the following example, taken from a composition of modern times, in which the dissonances are not mitigated by even a very rapid tempo."

It would sound much better with this accompaniment

Dear old Professor Fuchs was so contemptuously superior, that he did not even deign to mention the name of the composer—who happened to be Chopin!

Pre-Practice Paragraphs

By W. F. Gates

The person who advertises a "method" with a patent double-humped-interlocking name may catch many pupils; but the teacher with the largest supply of old-fashioned common sense is the one who will give the best instruction.

Don't worry about the world's necessity for another symphony. Write another "Spring Song" or "Polka Dance" or "Humorous" first. When you are successful at those, then is time enough for the symphony.

The imagination is the great creative maiming. Without it there can be no originality. Yet, imagination, uncurbed by judgment and discipline, simply results in a wreck of good intentions.

A child's musical education consists of 20 per cent teacher, 60 per cent mother and 20 per cent plain child. The mother holds the controlling majority. Lucky the child where the mother exercises her majority to the best advantage.

We enjoy best that which we understand. The exercise of the full mental powers gives the mind its own joy in activity. Consequently, the better we understand music, the better we enjoy it.

The army may be strong and eager, the commanding general able; but if the lines of communication between the two are uncertain, no victories can be obtained. So with the musical performer. If he is not only musician but also a well-drilled nerve system to carry the orders to the fingers. Absolute coordination is essential.

Godowsky says that music is at least two-thirds scientific. That would mean that every musician is at least two-thirds scientific. Is he?

Maybe that unprogressive pupil of yours is a square peg in a round hole. Maybe she never was intended to be a musician. Maybe it is your business to tell her so. In future years she may think more of you for so doing.

A tack is more pointed than a nail. The more caustic and defamatory the mind, the smaller it is. Don't worry about the fault-finding and vicious remarks of the small-souled critics. If you want about what they say, you are simply doing what they want you to do.

The wise woman will "keep up" her music after marriage and not make the fatal mistake of stopping it. The mother's music is one of the inherent rights of the child, to say nothing of the husband.

Many a girl has passed a soured, disappointed life because she did not look herself squarely in the eye before she essayed the career of a professional singer or pianist. The use of the mental looking glass is a good thing for the would-be artist.

Good tone depends, more largely than anything else, on the demand for it. In other words, the player must think good tone before he can produce it. Here enters attendance on the recitals of artists, where good tone is the usual thing. If one gets the idea of good tone well photographed on the mind, one will require it in his own performance.

And the same idea applies largely to technique in general. Technique is more a matter of mental conquest than it is of physical agility. The quicker the student arrives at the realization that music is a mind study, the quicker will be his advancement.

Nothing New Under the Sun

THOUGHTLESS persons who insist on talking during a musical performance, marred the pleasure of those who would listen to the music, we have always with it is curious to note that this particular pest was already ancient more than two thousand years ago. In the ancient book "Ecclesiasticus" we read, "Speak, thou to the ear, for it becometh thee, but with sound judgment, and hinder not music."

Society and Musical Success

How Social "Savoir-Faire" Helps the Young Music Worker in the Upward Climb

By CAROL SHERMAN

"Simple Simon went a-fishing
For to catch a whale;
All the water he had got
Was in his mother's pail."

Or course poor Simple Simon did not get even a minnow. Are you a Simple Simon fishing patiently in some pool where there will never be any fish if you go on fishing for a thousand years? Are you trying to get the kind of pupils you want where there are no such pupils? Are you eating out your soul with ambition and doing nothing to better yourself materially? These are questions that young musicians must ask themselves constantly. There are great opportunities in music teaching. Thousands of happy people are earning fine incomes in the field. Thousands of others equally well-prepared technically and artistically, are just merely "getting along." Who and what is to blame for this? In nine cases out of ten the teacher is himself to blame for lack of foresight and the good sense to sail into the right seas where the fishing is worth while, and then, having reached the right sea, so to navigate his boat that he does not run counter to the obvious rocks, winds and currents that lead to ruin. Social navigation is an art and a science which every living being must understand to a given extent no matter how short his life voyage may be.

The sham of society are so distasteful to the sincere, the earnest—not to say the honest—individual that music workers with their minds focussed upon the things in life, fail to make a right estimate of the value of social finesse in making a success in life. After all, every individual is dependent upon others, social condition, fenced about by some social customs, and promoted or ruined, as the case may be, by the society in which he seeks his livelihood.

To attempt to ignore one's social surroundings is to invite possible disaster. The degree of indifference ranges from a few slight breaches, to absolute anarchy in which the individual feels himself supreme, and all society (organized or disorganized) inconsequential.

An Interesting Case

A few years ago in New York, a musician who had been struggling along with a very poor patronage of workday pupils on the outskirts of the city, married himself a widower with one child. His wife had tried hard to help him in his bitter struggles. How had sympathized with him in his bitter struggles. How was he to do without such a faithful helper? Two years thereafter he married another woman. Unlike his first wife she was not a musician. His friends deplored the fact that he had apparently married a girl whose first thought was social prestige. They predicted a married life that would shortly result in separation.

This is what happened. Wife number two, realizing that her husband's income and position were not what she liked, resolved to better things in this way. She sought out an uncle who was trustee of a church in a fashionable district. She knew that her husband was a fine organist and that she herself, being a better organ, and a more intelligent congregation, her husband would be encouraged to do better work. She actually landed the position for him and did it by the way. She arranged to give her husband a beautiful one who was "in" with the studio of an artist friend of her husband's. The studio was a beautiful one, and the artist had reputation. The whole afternoon was stage-managed as though it were a dramatic production. The wife borrowed a sum of money from her uncle and with it fitted out her husband, her step-child and herself, with new clothes of the type which she estimated her husband's future patrons would approve. Her husband secured the position, and in one year from that time was established in a beautiful studio in a great music center in New York, earning more than he had ever dreamt of doing.

The social "know how" the "savoir faire" had done the trick.

Not a Matter of Trickery

At first thought the reader might conclude that the success of the musician we have described was due almost entirely to the wire-pulling of an ambitious woman. In a certain limited way, it was. Remember, however, that the musician himself was a most worthy man and really had something to sell which his former patrons were not able to appreciate. They, in many instances, thought more of "rag-time" and "Jazz" than they did of Bach, Beethoven or Debussy. What the second wife did was to "sell" the products of her husband in the right market, in the right way. She had a knowledge of human nature and a way of meeting people that engendered confidence.

The "savoir faire" is, after all, a most important and valuable asset. It is the thing which lifts the huddled masses from the provincial cantankerous and permits the artist's light to shine afar. It is the ability to discern what the public wants, and then to be able to purvey what is wanted at the right time in the right way.

Stress those words—"the right way." The writer knows of one case of an ambitious musician who had an adjoining studio to his own in a fashionable Fifth Avenue district in New York. The rental of the studio was \$125 a month. The musician tenanted that studio and advertised by means of circulars for fifteen months, and at the end of that time had not nearly enough pupils to make the venture worth while. He was a capable, gifted man, and anxious to give his best. What was the difficulty? He had moved into the right district geographically, but had not moved into the right society.

He Did Not Know "The Right Way"

What, then, does social betterment depend upon? First of all it depends upon the individual's capacity for fitting in with the social situation. Society accepts what it wants and rejects what it does not want. It usually puts a premium upon

Evidences of Ability.
Intelligent understanding of your art,
Intelligent business sense (good technique),
Capacity for expression.
Personal Character.
Sincerity of purpose,
Integrity,
Prompt, regular, business methods.
Evidences of Prosperity.
Good management,
Good clothes,
Good surroundings.

Sociality.
Ability,
Sensible deportment,
Desire to be an active participant in the social progress of the world and your circle in particular.

Hereditary Fate

When we speak of society in America, we realize that, in the minds of many, heredity plays a significant part. Many of us navigate in social waters that are mere puddles, and we are there because our ancestors did not have the strength and courage to swim out to larger streams. We accept our social status in the manner in which we accept our religious and political beliefs—from our fathers and mothers. Do you wonder that some people seem hopelessly stuck in the mud when they are content to take what fate has placed before them, and never reach out for better and nobler things?

With many musicians this is unfortunately realized far too late in life. There comes a time when the "savoir faire" can be acquired only as a veneer, and a very thin veneer at that. We know of one music

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a splendid automobile, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was socially impossible—notwithstanding the fact that he was a clever artist. Everything he did and said shouted "newly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social status.

Evidences of Prosperity

The young musician starting in upon his professional career should take a lesson from the cruel behavior of animal society. The sick and dejected animal gets little consideration from its fellows. It is left alone to recover or be destroyed. Only rarely is this otherwise. The human animal is much more considerate, especially where the afflicted individual openly invites charity. Otherwise we seem to be guided invariably by evidences of prosperity. This is a mean, but very true, trait.

Society that is progressing has a characteristic fondness for things that point successward. Lord Rothschild's pitiless epigram, "Have nothing to do with an unsuccessful epigram," is more a matter of the creed of society than most people realize. Society takes you at the valuation you establish for yourself. So as our grandmothers went to the market and picked the best and discarded the worst.

On the other hand, we are—thank goodness!—sufficiently advanced in our social mentality in America to accept the ambition to succeed, even before we accept the material evidences of prosperity. We know of a musician who called upon a prominent man recently with a request for a recommendation. He was poor, and his clothes were decidedly shabby. The famous man's stenographer noted this and was inclined to sneer at it. "Ah," said the business man, "but did you see how clean his hands were, and how clean his handkerchiefs were, and how clean his shoes were? You note his quiet, gentlemanly manners, the sincerity of his eyes, his carefully chosen remarks? That is the reason, Miss —, why I invited him to my home to dinner, when I could not think of having some others there under similar circumstances."

The stenographer masticated her gum at forty miles an hour, and did some very introspective thinking that afternoon.

Social Events

No matter how small the community, the value of social events should not be underestimated by the musician. Society is naturally gregarious, and the individual who chooses to avoid or neglect social events is apt to find himself in the possession of a very small, and not very useful, following.

Studio gatherings, where the refreshments are nothing more than tea and nibbles, are often better means of acquiring a correct social position than the teacher's pupils. Many of us navigate in social waters that are mere puddles, and we are there because our ancestors did not have the strength and courage to swim out to larger streams. We accept our social status in the manner in which we accept our religious and political beliefs—from our fathers and mothers. Do you wonder that some people seem hopelessly stuck in the mud when they are content to take what fate has placed before them, and never reach out for better and nobler things?

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On Recent Improvements in Piano Teaching

By ERNEST R. KROEGER

THE observant teacher of experience, who contemplates the progress of the teaching of piano playing, cannot fail to be struck by the trend towards systematization. The standards established by educational institutions whereby "credits" can be obtained, are largely responsible for this development.

are largely responsible for this development. The purely individualistic and subjective nature of education, has found it necessary to conform to the prevailing "standardization" in order to keep up with the times. This has compelled him to experiment in fields previously unfamiliar, and he has seen that he could not do this without the aid of living teachers. He has had occasion to observe this development, for during the past three years he has conducted piano classes during the summer sessions of the Eastern University. Students (most of whom were teachers) came from all over the country to be acquainted with the latest ideas in modern piano teaching. With most of them, the logical development of a plan, was an impelling desire. They wished to see the knowledge they had become acquainted with in the natural process. They were keen to detect any omissions in the way of explanation, and they followed with the most minute attention the exposition of the subject in hand. They were eager for practical illustrations, and they were often even more concerned with the explanation of the elucidation.

The fact is that the old haphazard style of teaching piano playing, selecting studies or pieces at random, irrespective of the needs of the pupil, and giving no information whatsoever, is obsolete. Proper instruction involves a thorough acquaintance on the part of the teacher of the pupil's special needs, and a careful planning of his work along these lines. This involves

Playing from Memory

By FRANCESCO BERGER

Professor of Pianoforte Playing at the Royal Academy of Music, London, England

No terms that I could employ would be too strong to express my complete and absolute disapproval of the modern craze for playing from memory. To see, as we do, an announcement that the syllabus for examination at our public music-schools, that "credit will be given for the performance from memory of at least one of the test pieces" fills me with impotent rage, so inconsistent do I consider such an exhibition with *true* artistic endeavor. And it is strange that while such an exhibition of empty virtuosity is exacted from those who play a solo, such demand is made upon those who take the *easy* concerted music. Why this why-ness?

Let me not be misunderstood. If the pianist has played his solo so often that he feels he *no longer requires* to consult the music-pages which face him, feels that he *can dispense* with them, there is no objection to his doing so. What is objected to is: that he should be required to *make efforts* to achieve so poor an end. That he should be invited to devote precious hours—"memorizing"—hours, which he could far more profitably employ in "reading" new music, or in perfecting old.

"Reading" is an accomplishment which bears fruit. The more one "reads" the easier it becomes. And facility in "reading" is desirable because it enables one, in a given number of days or years, to become acquainted with a far greater number of works than if the process were slow and laborious. But playing from memory bears no such fruit; it is barren of any profit.

The act of memorizing is waste of time, waste of energy, a fruitless tax on the brain. It has no more relation with artistic performance than the material of which the seat at the piano is constructed has with the fingers. Indeed, in some cases, not to say in many, it retards and interferes with the highest obtainable executive result; for, while the pianist is making the mental effort of trying to remember what comes next, he cannot possibly give *undivided* attention to his rendition of the music.

I have not sat by Liszt when he played either in public or in private. But I think it highly probable, given his virtuoso as he was, and gifted with an exceptional memory, that he did not trust himself to "playing by

a knowledge of human nature, as well as of music. The teacher must perforce be a psychologist. Then he must develop the pupil along the path of musicianship as well as along technical lines. A feature—long neglected in piano teaching—absolutely vital, is ear-training. It is sometimes pitiful to witness failure on the part of teachers of long intervals. They know when anything is right or wrong, but they cannot indicate just what it is. Dealing with an art whose appeal is to the ear, they are almost tone-deaf. It is a pity that this is so in music education.

The fault of their early education. Teachers a generation ago did not drill their pupils in ear-training. In fact, such training was unknown. To-day it is a matter of primal importance. There are many pianists whose playing is rhythmically accurate. They have had no well-defined work in rhythm. The result is an uncertainty of performance most distressing to the ear. The teacher who has no rhythmic sense, and who teaches pains to teach rhythmic exercises, and to develop the various kinds of meter so that there will be no more lack of surety in piano playing than there is on the part of a reader in interpreting Bory or Longfellow. Clapping hand exercises or marching to metronomic ticks is helpful in developing a sense of time. Formerly only those pupils who studied hard enough could place notes on paper. It never occurred to piano teachers that notation of music could belong to the domain of the illiterate. It is a commonplace

to piano lessons. Now, dictation is a commonplace. Only a few piano students are able to write music correctly. Good teachers to-day encourage sight reading. It cannot be a part of the lesson to be mastered upon the keyboard, because proper practice demands concentration for a long time on a small quantity. The hands are taken separately and go over passage

The hands are taken separately and go to the

heart" except in his own pieces. But I *have* sat by most of the greatest pianists of the past (in many cases turned the pages for them), and I know that Moscheles, Mendelssohn, Sterndale Bennett, Rubinstein, Halle, Clara Schumann, Thalberg, Jaell, Pugno, Sophie Menter, Carreño and Essipoff did not play from memory excepting their own music, or in a concerto. Bülow may have done so, but his was an exceptional memory and he was an eccentric man.

Exceptions and eccentricity do not establish precedent, in music, any more than in poetry or any other subject. There have been persons who could mentally add up figures extending to four ciphers as quickly as they could be called out. But that does not mean that others should train to do likewise. The specially gifted ones may make use of their special gifts without detriment to themselves; the effort which others would have to make to obtain similar results is indefensible. And there is this additional reason why the inaccuracy of memory is undesirable, viz. it frequently leads to the habit of guessing at scrambling something very like the composer's music may be presented, but in nine cases out of ten the detail will not be quite truthful.

formance, when he played with his music, as he habitually did, was marked by extreme neatness, gradations of tone, and perspicuity of outline. But, on the occasion when he departed from his custom by playing the first movement of the *Concerto in A-flat major* (the "harmonic concert" in London), he played atrociously. This can only be accounted for by supposing that his anxiety to remember the piece led to complete loss of control of fingers—in fact he lost his head! Halfway through the music he stopped, and, looking at the player when performing with his books, on one occasion, when not doing so, forgot his text, and was compelled to take refuge in an extemporized "repeat" before gaining time in which to recover himself. I need not repeat the other incidents commemorating other instances of similar disastrous results.

And after all, what can the advocates of playing from memory say in its defense? Nothing truer, not

FIRESIDE TALE

MAY 1919

Page 287

LEON RINGUET, Op.107

A useful teaching or recital piece, in characteristic style. Grade 3.

Moderato M.M. $\text{♩} = 72$

The Rose Tree

J. S. G.

MAIDS OF POLAND VALSE-MAZURKA

LEO OEHLER, Op. 310

Tempo di Valse Mazurka M.M. ♩ = 128

A showy drawing-room piece, combining the valse and mazurka rhythms. Grade 3½

Brillante M.M. ♩ = 128

f stringendo rubato
cresc.
ff
mf energico
cresc.
f
mf energico
Fin

giocoso
mf
p grazioso
mf
p grazioso

brillante
mf
cresc.
f
mf

tendresse espressione
p
rit.
tempo brillante
mf energico

energico
mf
f

mf energico
mf energico
cresc.
Con espressione sonoro
mf
f
sonoro
mf
f
grazioso rail.
mf
D.C.

CUCKOO SONG

HARRY SIMPSON WOOLER

In this country, where we do not have the real cuckoo, our knowledge of its characteristic call is confined to the numerous "cuckoo clocks." Grade 2½

Moderato M.M. ♩ = 144

mp

mf

D.C.

MARCH OF THE VOLUNTEERS

A. SCHMOLL, Op. 169

The distinguished French teacher and composer Mr. Anton Schmoll, whose works have proven so delightful and profitable to so many students, is here represented by his most recent, a fine and stirring processional march, written especially for the ETUDE, Grade III.

Maestoso M.M. $\text{♩} = 108$

[illegible]

BUTTERFLY'S LULLABY

JOSEPH ELLIS

A graceful reverie movement, easy to play. Grade II.

Andante M.M. ♩ = 108

The musical score for 'The Rose Tree' is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/4. The first system begins with a mezzo-forte (*mf*) dynamic. The second system concludes with a 'Fine' marking. The third system starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The fourth system continues with mezzo-forte (*mf*) dynamics, ending with a 'Coda' symbol. Fingerings are indicated by numbers 1-5 above or below notes. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and single notes.

BY THE WOODLAND SPRING
SECONDO

SECONDO

THE ETUDE

W. FINK

Allegretto M.M. ♩ = 120 5
3

[illegible]

BY THE WOODLAND SPRING

PRIMO

W. FINK

Allegretto M.M. $\text{♩} = 120$

Allegretto M.M. ♩ = 120

PRIMO

p

rall.

atempo

mf

p

Fine

mf

p

mf

mf

p

mf

p

mf

molto rall.

p

atempo

p

mf

f

mf

D.C.

HUNGARIAN DANCE

No. 7

One of the most striking of Brahms' transcriptions of traditional Hungarian themes. Keep the time flexible, and follow all the interpretative markings.

SECONDO

J. BRAHMS

Allegretto
Primo

molto sostenuto
p

poco
a

poco
f

fatempo
p

molto sost.
p

Vivo
f

ril.

p *molto sost.*
poco *a* *poco* *fatempo* *p*

Primo
ril. *p* *molto sostenuto*

Vivo
f *fatempo* *p* *poco* *ril.*

HUNGARIAN DANCE

No. 7
PRIMO

J. BRAHMS

Allegretto
molto sostenuto
poco *cresc.* *poco* *fa tempo* *p*

p *molto sostenuto* *poco* *a* *poco* *f*

Vivo
p *ril.* *p* *molto sostenuto* *poco* *a* *poco*

fatempo *p* *molto sostenuto* *poco* *a* *poco*

Vivo
f *fatempo* *p* *poco* *ril.*

a) *b)*

BRIGHT SUMMER DAY

DAVID DICK SLATER

A good study piece, exemplifying the dotted rhythm. Grade 2.

Moderately fast M.M. = 126

* From here go to the beginning and play to *Fine*, then play *Trio*.
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SOUVENIR

FRANZ DRDLA

Arr. by E. A. Mueller

A new and very playable arrangement of this famous number. Grade 3½

Tranquillo M.M. = 92

Un poco piu vivo M.M. = 104

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THE ETUDE

OLGA
POLISH MAZURKA

GEORGE W. ARMSTRONG

A well-written characteristic number by a promising young American composer. Grade 3 $\frac{1}{2}$

Con brio. M.M. $\text{♩} = 126$

A well-written characteristic number by a promising young American composer. Grade 3 1/2

Con brio M.M. = 126

POLISH

Ped. simile

cresc.

cresc.

Ped. simile

cresc.

mf

cresc.

Fine

mf

allegro

cresc.

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THE ETUDE

The musical score for "The Blude" is presented in three systems. The first system consists of two staves: a treble staff with a melody and a bass staff with a harmonic accompaniment. The melody begins with a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5, and continues with a series of eighth and sixteenth notes. The bass staff provides a steady accompaniment with chords and single notes. The second system continues the melody and accompaniment, featuring a crescendo and ritardando marking. The third system includes a tempo change to "al tempo" and a double bar line. The melody resumes with a new phrase, and the bass staff continues with a similar accompaniment pattern. The score concludes with a double bar line and the marking "D.C." (Da Capo).

FAIRIES' LULLABY

A good teaching piece study in double notes. Grade 2 $\frac{1}{2}$

GEO. L. SPAULDING

Andante M.M. ♩ = 108

Andante M.M. No. 108

mp

rit.

a tempo

Fino

mf

rall.

D.C.

THE BEE

L'ABELLE

VALSE

THE ETUDE

PAUL WACHS

A fine example of a modern "running waltz," affording excellent practice in light and rapid finger work. Grade 4

INTRO.

Animato

Valse vivo M.M. $\text{♩} = 72$

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THE ETUDE

MAY 1919

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AMONG THE FLOWERS

A melodious salon piece, a real song without words. Grade 4

Andante moderato M.M. $\text{♩} = 72$

IRENE MARSCHAND RITTER

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VALSE CAPRICIEUSE

BOLESLAUS GRODZKI, Op. 47

A brilliant waltz, by a talented Russian composer, Boleslaus Grodzki born in 1865. Grade VI

Moderato M.M. $\text{♩} = 54$

p rubato

poco cresc.

rit.

ad lib.

a tempo

poco cresc.

rit.

a tempo

espressivo con grazia

f con forza

quasi brillante

p

espressivo

f con forza

p

rit.

ten.

Ped. ad lib.

a tempo

p rubato

poco cresc.

a tempo

rit.

sopra

sotto

a tempo

cresc.

rit.

a tempo

accel. e cresc.

Piu mosso

ff

dim.

f

dim.

rit.

ff

viva! viva!

rit.

ad lib.

cresc.

ad lib.

THE PASSING PARADE MARCH

W.M. FELTON

To be played in the style of a military band, with strong marked accents. Grade 8

Tempo di Marcia M.M. $\text{♩} = 120$

Musical score for 'The Passing Parade March' by W.M. Felton. The score is written for piano and includes a Trio section. It features various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The Trio section is marked 'TRIO' and 'mf'. The score concludes with a 'D.C. Trio' instruction.

THE ETUDE

THE ETUDE

MAY 1919

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BAYOU BARCAROLLE

WARD-STEPHENS

ETHEL WATTS MUMFORD

A delightful modern recital song, in characteristic vein.

Gracefully

Musical score for 'Bayou Barcarolle' by Ward-Stephens, featuring Ethel Watts Mumford. The score is written for piano and includes vocal lines. It features various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *mp* (mezzo-piano). The lyrics are written below the vocal lines.

Slow and slow, here we go,
song in the af - ter glow; All a - long the riv - ers flow the night is fall - in!
Soft and light, in the night, blooms the sweet mag - nol - ia white; Calls the her - on in his flight, so
soft - ly call - in'. Bay - ous still, ris - in' fill, mock - in birds that trill and trill; All the wait - in'
world a - thrill, to you calls clear - ly. Here am I row - in' by, sing - in' low this mel - o - dy;
Lit - tle sweet - heart come to me, for I love you dear - ly.

ANGELUS

THE ETUDE

G. ROMILLI

A real singer's song, excellent for the study of sustained toneproduction.

Moderato espressivo

An - gel - us, I hear you ring - ing, Far and near, your ev - en song.

p *sempre legato*

espress. e tranquillo *dim. e rit.* *For*

Ov - er mount - ain, hill and val - ley, All is peace and day is dore.

espress. *dim. e rit.* *For*

Piu mosso

No more sigh - ing, no more cry - ing. Now that

dim. e rit. *mf*

you have sung to me, *dim. e rit.* Till the mor - row.

mf *dim.* *For*

no more sor - row, For your ev - en song *hear, dim. e rit.* *For*

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Nelle R. Eberhart

IN THE MOON OF FALLING LEAVES

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A refined and artistic lyric by a favorite American writer.

Andante cantabile

molto legato

CHARLES WAKEFIELD CADMAN

'Twas in the moon of fall - ing leaves The maples burned a scarlet

mf *mp*

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flame, And as some wood - land spir - it grieves, The wail - ing winds in sor - row came. The lone - some paths were

allegro

heaped and spread With pal - ing red, with fad - ing gold, And joy and sor - row both were dead, The year was old.

rit. *ff* *pp*

con dolore

My heart was sigh - ing with the wind, My plain - tive

ff *mf* *pp*

tears fell with the leaves - For love and hope seemed far be - hind And lone - ly youth for lov - ing grieves. One

pp *mf*

brighter

voice up - on the lone - some way, One step the dy - ing leaves a - mong, Ah! sud - den - ly the month was

hurry *3*

con molto passione

May, The year was young.

mf *Joyously* *ff* *vivo* *fz* *fz*

SERENADE BADINE

Prepared: (Sw. Piccolo, Gedackt 8', Bourdon 16'
Gt. Grosse Flute 8'
Ch: Concert Flute 8'
Ped: Bourdon 16' coupled to Ch.

This number has long been popular both as a piano and orchestral piece. Mr. Kraft has made a playable and effective organ transcription, free for recital or moving-picture work.

Scherzando assai M.M. ♩=108

MANUAL

PEDAL

MANUAL

PEDAL

p *Ch.* *sf* *poco rit.* *a tempo* *rit.* *mf a tempo* *pp* *rit.* *a tempo*

GABRIEL-MARIE
Transcribed for organ by
EDWIN ARTHUR KRAFT

p *Ch.* *sf* *poco rit.* *a tempo* *rit.* *mf a tempo* *pp* *rit.* *a tempo*

Un poco animato

Ch. Clarinet, Dulcet, Flute 8' & 4'

mf Sw. Vox Celestis and Gedackt

Ped. coupled to Sw.

mf Sw. Vox Celestis and Gedackt

Ped. coupled to Sw.

poco rit. *a tempo* *pp* *cresc.* *poco animato* *cresc.* *Ch.* *Sw.* *Gt.* *D.S.*

DREAMING OF LOVE AND YOU

ARTHUR F. TATE

A charming violin solo, arranged from Mr. Tate's great song success. If desired, the lower notes of the "double-stops" may be omitted.
Andante moderato M.M. ♩ = 72

VIOLIN

PIANO

mf

rall.

p

Pod. st. mto

mf

a tempo

rall.

mf

p

pp

Ossia

pp

Etude Club Day

By Viola Albright

In small towns THE ETUDE is a veritable musical missionary. I am writing my method of conducting our club because it is a success, and there may be some whose plans are unformed. In Southern California teachers have to offer very interesting work if they wish to keep their pupils indoors, when ocean, moon, and climate are inducing them to play in the open. Private teachers often lack the conveniences for giving hospitality to large audiences but this monthly club day has solved my social problem and given a stimulus to musical interest in our little circle. My pupils are not exceptional in disliking to perform in recital and they would not consider an afternoon of questions a recreation. Yet early each month I am besieged with "Have THE ETUDE come?" As soon as I receive the first copy of THE ETUDE I make up a list of questions upon the contents of each issue, including the questions which used to appear in THE ETUDE under the "Etude Day Page" some years ago.

Preliminaries

The magazines are distributed to the pupils as soon as possible, and as the date of our meeting is late in each month, they have ample time for preparing the answers. Each one is encouraged to bring visitors with her. I send invitations on post cards of composers or suitable quotations about music. One always has her own friends—old or prospective pupils to whom these are welcome. I make it a rule to continue a friendly interest in those who have discontinued their studies with me. Yet for no consideration would I personally make any advance toward another toward the scholars. I do invite their teachers and feel their acceptance is a proof that competition is no cause for enmity or indifference. It is difficult steadily to interest girls between the ages of twelve and sixteen, but these are very popular ages for parents to have their children "take music."

Conducting the Meeting

On ETUDE DAY we have the meeting divided into three sections. First, I read the questions and receive their answers. We often digress into discussions of other musical events, and this is another step toward knowledge. After finishing each group, I ask, "How many minutes?" In this way grading can be done at once. Contrary to expectation, but much to my satisfaction, the visitors like the questions. Parents who would disapprove of a pleasure club endorse this with their attendance and their en-

thusiasm. I give a prize to the having most correct answers. "A bust of a musician is appropriate, but no reward has been more pleasing in our club than the motto on a brooch."

Part two is the recital in which we have playing from memory. The programs are our souvenirs. We have found it advisable to leave two parts to the program and sandwich the refreshments between them. This gives the visitors an opportunity to become acquainted and relieves the danger of monotony. After the second half I thank our guests and announce the date of the next meeting.

This one can form a clientele of persons caring for good music. We are all concerned with those whose chances for hearing artists is limited, because of financial or geographical conditions. I advocate a teacher taking instruction from a still better musician if it be possible. Pupils are quick to appreciate virtuosity in their teacher and no better favor can she give them than for her to give half of the program. This puts her to the test, let me say now?

Officers and Expenses

"Who are your club officers?" I am often asked. I am proud to say my club is too democratic to give one's voice more power than another's, but I lessen the probability of anarchy by being its absolute ruler, thus excluding jealousy. Our members pay the cost of their copy and five cents toward expenses. This does not defray all the cost, but the remaining share is not much for the value received.

Results

(1) The best personal advantage is the advantage. If our guests are pleased their praise is invaluable. Word-of-mouth advertising is the best to my mind. Monthly the local papers give an account and publish our programs. (2) My pupils acquire a broader knowledge of musicians and their requirements. I am convinced that in no other way would they so thoroughly study the important articles in THE ETUDE even if they subscribed for it. (3) They hear others' work, and emulation is aroused. (4) The social and business advantage of meeting the parents and having them inspect the very field of my labors when it is not a distraction to have them, can least be appreciated by the teachers who have had their work upset by interruptions made with the best of intentions. (5) An opportunity is given to make corrections or suggestions that will be a help to all, and save the time of repeating them at each individual's lesson.

A Painting Lesson

By Dora Traiton Nye

"Now let's have a painting lesson," I say to my piano-pupils. Of course they immediately ask, "where are the paints and the brushes?" "Your ten fingers," say I, "each has a part in making our musical picture." Then we take an easy piece, such as *Rose Petals* by Paul, or a more difficult one, like *Forget-me-not* by P. Joffan. In the former case I have the pupil tell me what colored rose this piece best represents. If she says a red rose, we play the composition a little more brilliantly than if it is a pink rose. Then we speak of the wonderful and

delicate shading Nature gives us, and it is splendid to have a rose at hand. After this appeal to the imagination, they seem to feel that simply to play loud or soft is not playing, but that we must have shades of shade. One can take up different kinds of touch to produce different shades, in the succeeding lessons.

It may also be made a point that one can use their "brushes" effectively unless the technical work be done thoroughly. This always interests the pupils, and leads them before long to play with much better expression.



That's a musical house

I REMARK, "Don't you see they have a grand piano? Only the best homes have a grand; only the artistic esthetic, cultured folks own a grand."

"But you own an upright," is the response.

"That's because I think I haven't the room for a grand, and that I can't afford it," I timidly answer.

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tempo ad lib

Then let us prove that I love you

tempo ad lib

dream there I

When you are with me

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Department for Organists

Edited for May by T. L. RICKABY

"It took upon the history and development of the organ for Christian uses as a sublime instance of the guiding hand of God. It is the most complex of all instruments; it is the most harmonious of all, it is the grandest of all. No orchestra that ever existed had the breadth, the majesty, the grandeur that belongs to this prince of instruments."—HENRY WARD BECKER.

Our Faults and Failings

By T. L. Rickaby

ORGANISTS, being human, have faults, failings, weaknesses and shortcomings, which continually exhibit themselves in their musical no less than in their physical life. In the fable the man carried two sacks—one behind him and one in front. The latter contained his neighbor's faults and frailties, and was always in view. The one behind him contained his own, and, of course, these he never saw. Our shortcomings are usually not apparent to us. We may admit they exist, but we usually keep them where they will cause us the least discomfort—out of sight and mind. It is just as well, now and then, for someone to take our sack of faults and hold it up for our inspection. It may lead to good results in the way of improvement and reform on our part. It will in a way be investing us with the gift to see ourselves as others see us, which you will remember the poet Burns remarked would "from many a blunder free us, and foolish notion."

Do We Overdo Repetition?

It is not necessary continually to change registers. The little push-button pistons, with which many modern organs are equipped offer a temptation that amateur players seem incapable of resisting, and it is a very useful experience to hear compositions (or accompaniments) played with a succession of changes at about every four measures. With a sensitive vocalist (or other soloist) this could not fail to have a distracting effect—and it is far from artistic. I have heard the greatest English, French and German organists, and they made few changes. This was especially true of GUILMANT. It is not uncommon to see an organist manipulate stops continuously—practically doing

all his playing with one hand. In this case, there certainly is variety of tone.

The Overworked Swell-Pedal

The swell-pedal is not to be overworked. It is for a crescendo effect—to produce a gradually increasing volume of sound. The incessant pumping of the swell gives the same uncomfortable feeling as the exaggerated *Turbo Rapido* of the pianist. Schumann said that the playing of some people was like the reeling of a drunken man. The rhythmic ebb and flow of the sound from the swell organ gives that same reeling effect. Don't do it. Keep your feet for pedaling.

Meaningless Extemporization

When the English comic magazine *Punch* was asked by a correspondent for advice about getting married, the answer was a laconic "Don't." This would be my advice for extemporizing—*Don't*. Flying one chord after another is not extemporizing. An extempore speech must have a definitely stated topic, it must be grammatical, and while not having the finish of the prepared speech, it must yet be clear, logical and cohesive. Extempore playing ought to be the same; but it hardly ever is. In the *Last Chord* the narrator says:

"My fingers wandered idly
Over the noisy keys."

Wandering idly is not calculated to make satisfactory music for others to listen to. In the same poem the narrator confesses:

"I knew not I was playing."

This is equally true of the average extempore—and nobody else does either. Don't—at least not until much private practice has taught you how.

Stoddy Recital Programs

One weakness we all have to a beautiful degree is that of giving organ recitals. Bill Nye, an American humorist now forgotten, said somewhere: "Avoid whiskey as you would a piano recital." For something to be avoided, the average organ recital is in a class by itself. I ought to know, for I gave one myself once. Recitals of real organ music with a program of real organ music, such as the playing of individual number varied as to form and content, might be productive of much real musical enjoyment, and be actually educational. But the usual collection of transcriptions, trembling reveries and brass-band marches is not only useless and unartistic, but soon palls, and people get no more. If a preacher were to say the same thing, and in the same old way Sunday after Sunday, he would very soon preach to empty benches.

Loud Playing Overdone

"The organ played too loudly," is a criticism which may be heard over and over again in any church—at recitals as well as at religious services. It is a common fault from which few organists are free. Where the console is detached, there is no excuse for this fault; but even where the organist sits where he cannot get the effect of his playing, he had better play too softly than too loudly, thus giving the singers a chance and the ears and nerves of the congregation a rest. Soft playing might become monotonous, but it will never hurt anyone, which is more than can be said of the loud variety.

Finding Fault With Your Tones

Fifty years ago a venerable jockey lived in London. It was to this effect: "Why

is Dr. . . . (Supply your own choice of name. Anyone will do. It was attributed to every London organist of the day like a cab horse." Answer: "Because he is always wanting another stop." Now while it might be excusable to want another stop, too many organists make the mistake of finding all manner of fault with their organ. Not enough of this too much of that, and so on. To guard with one's tools is not a good sign. When Rembrandt was commissioned to make the beautiful gates for a Florence place (maybe it was Rembrandt, but it was *one artist and some pots*) enemies stole the artist's tools, but he managed to "deliver the goods" just the same. Stupendous achievements have often been attained with very inadequate means. By criticism and finding fault with your instrument, you may create an effect entirely different from that intended. Rather endeavor to secure the best possible results with such means as you may have at your disposal. It will make more friends than the other way. Further, there are always some—and not a few—who always recognize real worth when they see it (or hear it). And earnest efforts and genuinely disinterested endeavor never go unnoticed for very long.

Such are a few of our numerous failings and weaknesses. To eliminate them is the province of the organist, but would make better organists. Anyway, hold up this mirror and see if you are not reflected herein. Then act accordingly.

nothing more, he is merely hired to do so much work for so many dollars. But if he identifies himself with the church, he becomes part of it, and a partner in the work with the pastor and the other workers. If he identifies himself with the church he will not look upon his work as a separate and distinct entity from the other branches of service, but will conform to the general scheme of things that his contribution will be a closely fitting part of the harmonious whole. He will discuss musical matters with the pastor and have a thorough understanding as to the pastor's wishes. The organist should not refuse to do anything in reason that the pastor asks for—or should he do it under a howling protest. The pastor—after the organist is head of the church—and while music is an essential part of worship, yet churches do not exist for music, but, if anything, the reverse. I take it there is considerable difference be-

Identify Yourself With the Purpose of the Church

But observe, I use the word identified, and I use it purposely. If an organist gives one hour to rehearsal and the required time to the services—this and



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tween being "hired to play the organ" and becoming "identified with the church." When the organist is a member of the church employing him, it is easier to become completely identified with it of course; but it is quite possible even when he is a member of some other communion.

There is yet another side. Few organists realize what opportunities for the advancement of musical knowledge, practice and appreciation, lie ready at their hands, with their church as a center. A choir of boys can be formed very easily and, once started, this can be made a permanent musical feature of any church. This choir can be used on special occasions at evening services—giving the quartet an evening rest, and the concert an equally appreciated change. Similar work can be done with the younger girls with good results. "Children's Choirs" have proven a very important part of the musical activities of a few churches, and they are worth the while of any organist. Of the advantage

to the children themselves, it is not necessary to speak. The most inspiring and, at the same time, the ideal music for the church is the chorus; and children's choirs form the effective "feeders" for the chorus choir, which should always form part of the musical equipment of a church even where the quartet is considered necessary. The organist's work in playing for the morning and evening services only is looked upon as a matter of course, often passing unnoticed; but his work with children's and adult choirs, together with the special services and entertainments they generally give, keep him continually before the people, and, as stated in an earlier paragraph, this is free advertising of the most effective kind. If it ever occurs to any organist that he is not paid enough, or that he is not getting all that is coming to him in appreciation, let him take the trouble to look closely into the matter and see whether he himself, is living up to the full measure of his responsibilities and opportunities.

Transcriptions Again

By T. L. Rickaby

WHETHER transcriptions should be used or not, will never be settled by law, regulation, or edict. Every player must be left to his own choice. If not like transcriptions, I will not play them; and if I do like them I will most likely play them to the spite of what any one may say against them. At the same time, there are certain immutable laws of taste, judgment and musical fitness, which ought not to be lost sight of in deciding the desirability or the reverse of transcriptions. There are certain orchestral extracts which make good organ pieces, and the better equipped the instrument, the more satisfactory they will be, as the orchestral coloring may be approximated to some extent. But for obvious reasons there would be nothing attained by putting even these orchestral extracts in a city that had the advantage of hearing orchestral concerts often. In towns where no orchestras exist, and where traveling orchestras do not play, the educational value of such transcriptions will be considerable; but only when the musical effect of such pieces does not depend altogether on orchestral coloring.

Where piano playing is a drug on the market, it would seem that little would be gained by playing transcriptions of piano compositions. In fact, the best piano players are notorious for the paucity of their repertoires; and not much chance is offered of hearing more than an infinitesimal number of really fine things that are being written by the composers of the day.

In some cases a piece originally intended for piano is better in some other form. Rubinstein's *Melody in F*, for example, is in these exceptions. *The Last Hope* and *Kamencio-Ostrov*. Ventures in the way and scores of other pieces have been transcribed for organ, cannot, by any stretch of the imagination or good will, be termed good organ music. They lose their beauty when transferred to pipes and pedals. The reason is that one of the chief charms of these and sim-

ilar pieces is due to the sustaining pedal of the piano. The bass note struck on the piano and held by the pedal is a "vanishing" tone, decreasing in intensity from the moment it is struck, but kept full and sonorous by the repeated chords played by the left hand. In the organ the sustaining note sustains its full strength throughout the measure or quarts entirely. Either way destroying the musical effect intended. In long passages the piano pedal sustains the full chord, but it is a "vanishing" chord and as such has a peculiar charm. The same arpeggio on the organ with a sustained bass note, loses its difference. So after all the question would seem to reduce itself to this: transcriptions are desirable and useful, if they are an improvement on the original form; or, if they serve to familiarize the public with music that they would not otherwise have an opportunity to hear. Often music written for the piano loses its identity when transcribed for the organ, and becomes as Maurice Perlmutter would say "something else again yet." Such transcriptions are best avoided. Real organ music is abundant enough. And by real organ music I do not mean weak, sustained diaphanous and andantes and adantes, and sonatas, but music with rhythm and vitality; with clearly defined, healthy and graceful melody; vigorous and decisive movement; yet all wonderful in its simplicity in mind—not (as is often the case) composed at the piano, and then transcribed. Probably there is more such music being composed at this present time than there has been in the history of music; partly because of the notable improvements in modern organs, partly because of the increasing demand for organ music that is unimpaired and attractive without being trashy. The organist who makes it a point to his work to search diligently, and to examine much music with discrimination and judgment, will find enough to play without making excursions into more or less undesirable fields.

Learning by Negative Example

By E. H. T.

To do very little, nevertheless. Considering the large number of superior skills and talents, this remark seemed over-moderate almost to the point of affectation, but he assured me that he, never listened to another organist without learning something, though in many cases it was merely learning what not to do. He was so accurate in his judgment, and so often in his service, and added that he was accustomed to take advantage of every opportunity to learn.

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A "Full Organ"

It is curious to note that on the rare occasions when Bach took particular pains to give an explicit verbal direction, that direction should be in itself an uncertainty.

We refer to the words *pro organo pleno*, which are not Italian but Latin, and occur at the beginning of the D minor Organ Fugue popularly known as *The Giant*, and several times elsewhere.

That they must have some important meaning is self-evident, when we remember how sparing Bach is of verbal directions, but exactly what that meaning is, is unfortunately far from certain at this day. *Pro organo pleno* may mean either "For the full organ," or "For a full organ."

One is reminded of the Big-endians and Little-endians in Dean Swift's famous satire. It was written in their Sacred Books that one should break a hard-boiled egg at the most convenient end, and there was great bitterness because one sect interpreted this to mean the big end, another the little end. So with the two leading schools of Bach organ-playing.

German organists have commonly taken *pro organo pleno* in the sense of a full organ, and kept the organ in a coarse, monotonous roar, from start to finish.

Thoughts About

REMEMBER that the final rehearsal for a concert is often apparently the worst rehearsal. Do not make it go badly by an attack of nerves. Do not grumble. A cheery outlook will inspire the choir.

The most refined torture for a conductor is to receive the commiseration of his friends when a performance is unsuccessful. Friends, spare him!

Failure is hard to bear, but think of the joy that the conductor feels when his forces score a success. It is to him a crown of glory. He is ready to withdraw every harsh word that he ever uttered. The first rehearsal after a concert is the time to be friends again.

Talking in the Choir

If talking is common in a choir, consider whether the conductor is not to blame. Is he interesting? Is he busy? Is he alert?

Some conductors are more addicted to talking than any member of the choir. In a choir of a hundred voices, a conductor who wastes a minute, wastes one hundred minutes. A singer who wastes one minute has usually only one hearer. It would not be difficult to find a conductor who talks for about half the rehearsal, and then begs the choir to stay a quarter of an hour after time, or, "he must have an extra rehearsal."

Extra rehearsals are like surgical operations, they should only be resorted to in extreme cases. Try first such ordinary measures as saving time at the usual practice, or lengthening the time of the rehearsal.

Let the choir go home a few minutes before closing time occasionally. It has a more bracing effect upon the singers than any amount of throat-tiring.

THE chairman of a music committee in a country church suggested to his fellow-members, he having a great idea of saving pennies, that the contract for the new organ should be given on the following conditions: (1) that the new organ should be erected in the same position as

English and American organists, on the other hand, take "a full organ" to describe the instrument for which the composer was writing—i. e., a large and complete organ, capable of variety and expression as well as power, and consider themselves at liberty to develop proper musical expression according to their best artistic judgment.

In Goodrich's recent book, *The Organ in France*, we were interested to read of Willard's interpretation, which seems to fill all artistic requirements. All the manuals of the organ are prepared at nearly full power with foundation stops only. (In French organs, the Choir organ or *Poitif* is more like a second "Great," instead of being devoted to soft stops and solo stops, and the Swell organ is well-provided with reeds and mixtures.) With the registration thus prepared, and the Swell coupled to Great, the piece is played without any nagging changes of stops. Change of manuals is the means for change of power, except that a restrained skillful use of the swell-pedal is allowed, the Swell organ being coupled to the Great. Care is taken that the registration of the Great shall be not unreasonably louder than that of the Swell, in order that the use of the swell-pedal shall have its due effect on the combined tone of the two manuals.

Choir Rehearsals

An impromptu joke is sweeter than sugar, a repeated joke is sourer than vinegar.

Don't Slight the Last Page

Begin a rehearsal sometimes with the last part of a work. Some singers habitually begin late—it may be unavoidable—and never hear the first part of a work.

Skip repeated movements when they are printed out, if they are done well when they first appear.

Put a blue pencil circle round a difficult passage and dissect it part by part.

The finest pick-me-up for an anxious conductor at a concert is to hear his singers put their best effort into the opening of the first chorus.

An excellent way to frighten timid ladies is to threaten to throw the baton at the choir. The baton, however, may be useful next week, and the ladies may also be missing when wanted.

Exact Serious Attention

The time to be serious is when a special effect rehearsed last week is forgotten this week. But allowance must be made for members who were absent last week.

Use your tongue smartly when a mistake that has just been pointed out is repeated. Some careless people need the whip.

Notices should be like texts, not like sermons. There is a time for sermonizing. It is when you are explaining a work, its form, intention or character. A little picturesque description will make the characters live before the mental eye of the choir. Then they will be likely to give a real performance, full of the higher expression which cannot be set down in Italian terms.—*Musical Herald*, London.

the old; (2) that as far as possible the materials of the old organ should be used in the construction of the new, and that (3) the old organ should not be re-erected until the erection of the new one was completed.—*The Organist and Choir-master*.

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The pianos of a hundred years ago had much thinner wires, and less tightly stretched consequently the whole structure could be made lighter and less solid.

All's Well That Ends Well

By Benj. E. Galpin

So to it that your pupil leaves the studio in such a happy frame of mind that he can scarcely wait until he reaches home to try over his new lesson, and will have a desire to come for his next lesson.

Let the closing moments of your instruction be as they should be, and do not fail to play over his work for him in such a joyous manner that a feeling will have been created within him to play the same happy music himself.

Imposition on Musicians

By W. F. G.

When there is under discussion the raising of a fund for some charitable or religious purpose, the suggestion is made to get several musicians to give a concert "under the patronage of Mme. So-and-So." So the performers give a day or two of their time, all told to praise, and presenting a program for which the society people get the glory.

How would it be to call on other professions or businesses for the same amount of time, or the earnings of the same period and apply that to the charity?

For instance there is the lawyer who gets his \$50 to \$200 a day. The surgeon who gets a like amount for an operation; the merchant whose profit is \$25 to \$100 a day; the banker who makes much money.

Why not ask them for the day's time, just as the musician is asked for his? Would it be as willingly given as by the musician? It is not fair to ask \$10 to \$20 worth of time from the performer and let the lawyer off with having a dollar's worth of tickets.

In this respect, the musical fraternity is the most generous of all classes and gives more in proportion to all forms of public aid, such as the Red Cross, and to charity. But why not urge the other businesses and professions to do their share?

"Without Works"

There are actually a few people who are totally insensitive to the charm of all music, good and bad alike. General Grant and Wendell Phillips being well-known examples.

Charles Villiers Stanford in his *Papers from an Unwritten Diary* tells of a wealthy man by the name of Latham who had a great dislike to music, but considered that a grand piano was an absolutely necessary piece of furniture for an elegant home. He dropped in at Broadwood's to purchase one, and said, "I should prefer one without works."



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Wives of Doctors

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It is made by a surgical dressing house whose products doctors use.

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The pain is stopped instantly. The corn is ended—and completely—in two days.

Blue-jay has done that for millions of corns. Your corns are not different. It will do it for your corns.

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How Blue-jay Acts

A is a thin, soft, protecting ring which stops the pain by relieving the pressure.

B is the B & B wax centered on the corn to gently undermine it.

C is rubber adhesive. It wraps around the toe and makes the plaster snug and comfortable.

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In the old days corns were common. Nearly everybody had them.

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Nowadays, most people never suffer corns. Yet tight, dainty shoes are more common than ever.

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One user told another, until millions now employ it.

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Paring is unsafe and temporary. Padding is unsightly. Old, harsh, mussy treatments have been discredited. These are scientific days.

Try Blue-jay on one corn. Learn that the pain does end. Learn that the corn does disappear.

Learn that these results come in an easy, gentle way.

When you do, your corn troubles are over—all of them, forever.

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JUNIOR ETUDE

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Time-keepers

By Adele Sutor

(A sketch for eleven children, but may be given by a smaller number).

Anna (to Betty)—Your playing sounds so sprightly and tripping, happy and gay, just like fairies, Betty. Can you make it fit the measures?

Betty—Yes, I do not have much trouble—I just let it sing and dance.

Catherine—I know what you mean, Anna; I can not always make mine fit, and I just hate to count.

Charlotte—I am using a metronome. I love to hear it tick-tick. It is such fun to play one note to the tick, and faster, two or three notes to the tick. When I first used it, Skiddy, my dog, sniffed all around to see what it was, and I put it in the floor for him, and he went away disgusted with such a queer thing.

Anna—That is all very well for straight notes, but when you have quarters, eighths, sixteenths, dots and rests all mixed up it really is a dreadful problem.

Ralph—If you will look at the unit note, or the figure at the bottom of your time signature, and then look through your first, second and third measure to discover how the unit note is going to be divided and keep that in mind, I'm sure it will help you.

Mildred—Do you mean that you have to keep all that in your mind all the time? For instance, if you have a quarter note for the unit, and one is divided into sixteenths, that the next must be divided the same way, and the next and the next?

Ralph—Yes, that's it, and when it is not really divided you divide it in your mind.

Betty—Don't you find it fun to fill in the time this way? When you have four sixteenths and stop on a quarter, to think the other three-sixteenths? It is like eurythmics when we have a dotted eighth and a sixteenth we skip. We love to skip, and the long notes we put in extra movements.

Margaret—it must be lovely to do that way. It would not seem like standing still as though you had forgotten what came next.

Florence—I love the eurythmics—they make me feel so happy! It seems as though we are just playing, isn't it? We are learning such a lot of things.

Anna—Do you really think they will help you to count your time better?

Betty—Why, yes, of course. Because you cannot do eurythmics unless you keep time.

Ruth—I do not seem to have much trouble with my time. I just sing my part and get the swing of it and then it is easy.

Anna—That is all very well if you can sing.

Caroline—Yes, Anna, that is my trouble. I can not sing much, but I am improving. The eurythmics are fine, my feet seem to keep the time better than my voice.

Janet—Then there is another way. You can clap the time and walk the note values, or you can walk the time and clap the note values, or just simply clap and count.

Florence—That's like patting with one hand and rubbing with the other!

Anna—Yes, it certainly is. Well, thank you so much for giving me so many suggestions. I suppose one really must be

able to do all these things to become a good time-keeper.

DEAR JUNIOR ETUDE:
I thought you might like to hear from Kansas, the Sunflower State.

I take the ETUDE, and it is a great help to me in my music. I like the Junior page especially. To become a musician is my greatest ambition and I like to study about the composers. Last summer my teacher gave me some books about the composers and I wrote stories about them.

I would like to hear from some JUNIOR ETUDE friend. Your Friend,

LETHA VORH (Age 12),
Castleton, Kansas.

Who Knows?

1. What nationality was Caesar Franck?
2. What is a canon?
3. Where do the semi-tones occur in a major scale?
4. What is meant by "dynamics"?
5. When was Chopin born and when did he die?
6. What is a minuet?
7. Who is considered to be the most famous song writer?
8. What is a viola?
9. Who wrote the Scotch Symphony?
10. What is this?

Answers to Last Month's Questions

1. Mozart wrote the "Magic Flute".
2. A symphonic poem is an extensive composition for orchestra, generally in one movement with no strict form.
3. E-harmonic change is changing the note of a tone without changing the pitch.
4. D. A. Handel died in 1759.
5. The "Seasons" is an oratorio by Haydn.
6. Stephen C. Foster wrote "Old Black Joe".
7. A triad is a chord of three notes.
8. Instruments of percussion are those in which the tone is produced by one material striking another.
9. Pesant, heavy; con anima, with spirit; quasi allegretto, somewhat fast; senza ritardando, without slowing up.
10. English Horn.

Junior Etude Blankets

SQUARES for THE JUNIOR ETUDE Blankets have been received from the following: Vivitta Phillips, Evelyn Lipp, Jewel Edel, Alice Williams, Mrs. A. D. Whittier, Vera Mae Whittier, Gertrude Shover, Marion Sexton, Selma Fritz, A. C. Dodge, Martha Handley, Vera Brymer, Thayer White, Oline Wells, Loreta Clifton, Pearl Boatman, Sue Stevenson, Evelyn Jordan, Rose Gaudin, Charlotte Pitts, Catherine Laund, Mary McCann, Frances Sullivan, Mrs. C. Emerson, Mrs. L. L. Fischer, Grace Calkins, Mrs. Frank Perry, Alice Henshaw, Regina Orris, Viola Tarr, Louis Cook, Mar. G. Calvin, Bethel Knighton, Doris Kidd, Mamie Carrell, Ruth McCain, Dorothy VanCleave, Blanch Phillips, Marie Sawin, Dorothy Little, Laura Houghton, Marjorie Haughton, Ralph Haughton, Eleanor Moore, Isabel Griffiths, Ruth Hawkins, Carrie Cardall, Eleanor Barger, Irene Welch, Clara Hawkins, Paul Conrath, Alpha Conrath, Ruth Parker, Edna W. Jackson.

(The list will be continued next month)

Junior Etude Competition

THE JUNIOR ETUDE will award three prize prizes each month for the best original stories or essays, answers to musical puzzles, or kodak pictures on musical subjects. Subject for story or essay this month, "What happened at the concert?" It must contain not more than 150 words. Write on one side of the paper only.

Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to THE JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of May.

The names of the prize winners and their contributions will be published in the July issue.

MY FIRST MUSIC LESSON (Prize Winner)

When I was a very little girl my father and mother, who are both lovers of music, taught me to read the notes, and find them on the keyboard.

When I was nine years old the date was set and the teacher engaged for my first music lesson. My, such excitement! I had my finger nails manly made by a professional, and I was ready one hour before the time of my lesson. My was I not proud and excited and important!

I had visions of being the star player of the future, and still have those visions, but I failed to fulfill them if I will require a great amount of patience and work, but work which I thoroughly enjoy.

At the period of that first lesson passed all too quickly, and I still look forward to my lesson period as the brightest spot in the week.

MELVA KUNTZ (Age 12),
Lansford, Pa.

MY FIRST MUSIC LESSON (Prize Winner)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as a train leaves a station. Then she said we would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and if I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELTA VANKIRK (Age 11),
Hartford City, Ind.

MY FIRST MUSIC LESSON (Prize Winner)

When I was six years old I had a most wonderful dream. I thought I was in fairyland, and a beautiful fairy was teaching me notes and scales, while many little fairies were playing around me.

Finally I awoke and found to my sorrow that it had been a dream. But I always wanted to study music, so when I was ten years old I began in earnest, and have taken lessons ever since.

By practicing regularly and carefully every day I hope to become a good pianist, and thus make my dream come true.

LORENE B. POORE, (Age 13),
Westminster, S. C.

Honorable Mention

Mac Douglas, John Randolph Phelps, Marguerite Gerard, Leo Polkske, Ann Beineith, Margaret Mecom, Marriann E. Goettel, Emma Scheper, John Joseph Tolin, Sibyl Perret, Lillian Thomas, Mary Harrington, Marguerite Lafontune, Marcella Conroy, Goldie Schimmell, Juanita Matlock, Frances Mibel, Innes Larkins, Ethel Okin, Louise Jones, Thelma Augusta Spear, Winifred Surges, Linnea Youngland, Hazel Zimmerman, Mildred Gray, Miriam Choate Talbot, Lulu Tomlinson.

Puzzle Corner

The following letters, when correctly arranged, form a proverb:

F-C-E-M-P-A-T-K-E-P-R-
C-I-C-A-S-E-R-E-T.

Answers to the March Puzzle

1. Converse. 2. Field. 3. Foote. 4. Franck. 5. Beach. 6. Mason. 7. Handel. 8. Liszt. 9. Paine. 10. Byrd (Old English composer).

Honorable Mention

Irene Diemer, Carmen L. Sievert, Leonard Derome, Jean Aime Beault, Antonio Turcotte, Meredith Thomas, Catherine Green, Vivian Green, Vivian Dworak, Dorothy Frink.

Wrong-Note Puzzle

Winners of the Wrong-Note Puzzle

First Prize, Angela Felin Balseiro (Age 14), Bayamon, Porto Rico.

Second Prize, Robert S. Fisher (14) New Ulm, Minn.

Honorable Mention, Bella Carson, Mary A. Carroll, Mary Alice Davis, Joseph Bauer, Martin Gerber, David Groll, Margaret Kronyak, Marie Jeanne Horvan, Lillian Jewell, Elizabeth Simmons, Lucile Stein, Pauline Head, Louise Conboy, Linday Silver.

You know, one of the conditions of the contest, as of all THE JUNIOR ETUDE contests, is neatness, and some contestants seem to forget this. You may work out the puzzle and get the correct answer, but—such dreadful looking papers! And the older you are, the neater you should be; but—well, please remember to be neat. And this does not mean to use the typewriter, either, as that makes it unfair to those who do not have a machine.

The measures given in the wrong-note competition were taken from Chopin, Prelude Op. 25, No. 7, and some funny answers were sent in. Some came in a 4-4 time signature, and a great many gave five quarter-note beats to the second measure.

These are just a few reasons why some of you will not find your name on the list.

An Emperor of Music

ONE evening Napoleon III sat in his box at the opera. Across the hall, in a loge which faced his, he observed a stout man in a brown wig whose attention was divided between the performance, a box me of bonbons, and the telling of a joke. The Emperor turned to an attendant, saying, "Bring him to me." The stout one apologized as he entered the imperial box for not being in evening dress. "My friend," said Napoleon, "ceremony is unnecessary between Emperors." His visitor was Gioachino Rossini, Emperor of Music, as Napoleon was Emperor of France.

"Every day we spend without learning something is a day lost."—BEETHOVEN.

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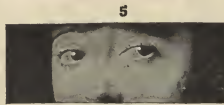
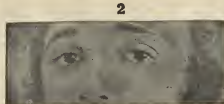
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Above you see photographs of the eyes of six of the many famous motion picture beauties who endorse and use Ingram's Milkweed Cream and whose names are listed below. These pictures are taken from portraits used in our advertising during the past year. Your problem is to identify the actress by her eyes. First, note the number above each photograph. Then, when you have decided upon your guess as to the actress, write the number together with the proper name on a slip of paper bearing your own name and address and forward to us. If you send in correct guesses as to the names of three of the six actresses we will forward to you, without charge, our charming Guest Room Package.

May Allison	Ethel Clayton	Marguerite Clayton	Alice Brady	Olive Thomas	Hazel Daly	Constance Talmadge
Corinne Griffith	Louise Lavelle	Doris Kenyon	Janet Hamilton	Mabel Norman	Norma Talmadge	
	Ruth Roland	Naples O'Neil	Virginia Hall	Mollie King		
		Shirley Mason	Louise Huff			

Ingram's Milkweed Cream
and other Ingram Toilet Requisites



What the gift you win contains: Our Guest Room Package contains Ingram's Face Powder, Rouge, Milkweed Cream, Zedenta Tooth Powder, and Ingram's Perfume in Guest Room sizes. It is a very attractive and conveniently useful gift, and one that will introduce you properly to Ingram Quality.

It is the therapeutic quality of Ingram's Milkweed Cream in combination with its softening and cleansing properties that has made it the ruling favorite for 32 years. Time and use have proved it the best for you. Get a jar today and begin to use it every night and morning.

FREDERICK F. INGRAM CO.

Established 1885

43 Tenth St., Detroit, Mich., U. S. A.

Windsor, Canada

Australian Agents, T. W. Cotton, Pty. Ltd., Melbourne, Australia